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BY

ARTHUR HAYDEN

AUTHOR OF "CHATS ON ENGLISH CHINA" AND "CHATS ON OLD FURNITURE."

WITH 110 ILLUSTRATIONS AND A COLOURED FRONTISPIECE

LONDON

T. FISHER UNWIN

ADELPHI TERRACE

First Edition . . . 1906
Second Impression . . . 1907
Second Edition (*Third Impression*) 1909
Fourth Impression . . . 1913

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115 5/16114

TO

MY WIFE

WITHOUT WHOSE LOVING AND PATIENT

CO-OPERATION THIS VOLUME

COULD NEVER HAVE

BEEN WRITTEN

PREFACE

THE study of prints begins in the nursery in the contemplation of toy-books with pictures, unaccompanied by any uneasy qualms as to "states."

It is a matter open to question whether the younger units of the present generation, who have grown up in the environment of the pictorial magazine and journal and the thousand-and-one forms of illustration by modern process, quite realise the departure from the older methods of engraving. Finely wrought steel engraving is a lost art, and the wood engraver of middle-Victorian days with his sandbag, his boxwood block, and his graver has gone to that most permanent of all furrows, the grave itself, which Time has cut enduringly.

In order therefore to approach the study of prints, the beginner has to look back to accustom his eye to engraver's work of a time immediately preceding our own. To-day photo-mechanical processes have taken the place of the graver and the skilful hand and trained eye of the craftsman behind it. In the course of the volume it will be shown what sins of

commission and omission have almost led to the extinction of both steel and wood engraving, and it may be here briefly stated that time and the cost of production are the greatest factors governing this result.

It is not my intention to cast a stone at modern process work, which has done so much to extend the knowledge of the fine arts. The engraver's interpretation of a picture or his rendering of a design was not always too faithful, and by the aid of the camera, line-drawing in particular can be rendered line for line in facsimile. It would be as logical to quarrel with Caxton's printing press because it supplanted the manuscripts of ecclesiastical writers with their wealth of illumination.

In the present volume an attempt is made to indicate the lines upon which a man possessed of artistic taste may proceed in order to acquire a fair working knowledge of the subject of old prints, and to point the way whereby with a limited outlay he may be able to derive unlimited enjoyment in collecting specimens of engraving of great artistic excellence.

The number of persons are obviously few who can afford to pay £2,000 for the etching of *Rembrandt with the Sabre*, or £200 for *Lady Talbot* engraved in mezzotint by Valentine Green, or even £20 for the stipple engraving, *The English Fireside*, by P. W. Tomkins. There is a twenty-shilling public whose art instincts are not less acutely developed, but whose spending capacity is strictly limited by the resources of a slender purse. It is for this public

that this little volume is intended. It is my hope that it will quicken into being the dry bones of the subject and stimulate the collector into collecting with fine and discriminating taste. The end of the journey may be close and unremitting study at the Print Room of the British Museum or the Art Library at South Kensington, or at Christie's or any other fashionable auction-room, but in the less competitive fields of the lower slopes of print collecting there is unlimited pleasure to him who loves "the lesser things done greatly."

Explanatory definitions accompanied by enlargements of portions of prints will prove valuable to the beginner in identifying the differing processes of engraving. Illustrations of a print during stages of its progress under the engraver's hand and when finished, will enable the collector to acquire some knowledge of the technique of engraving.

Typical examples are given of prints by well-known masters in wood engraving, line engraving, stipple, mezzotint, lithography, and etching. Allusion is made to the finer specimens and prices given, but the volume is intended to appeal to a wider public than that usually associated with the collecting of "rare states" of prints.

It is the opinion of the author that prices do not necessarily follow the artistic qualities of engravings, being more subject to fashionable caprice than anything collected at the present day. It is hoped that the suggestions given in this volume in regard to the various schools of neglected engravers will

prove of assistance to collectors who love engraving for its own sake.

It is not easy to collect without capital, nor is it easy to collect wisely with capital. In the former case, where prices are of little moment, the pleasure to be derived is greater than in the latter where a shifting market brings heartaches and disappointment.

I have to acknowledge my indebtedness to the courtesy of Messrs. George Routledge and Sons for their kind permission to include an illustration of a wood engraving, *The Dipping Place*, after Birket Foster, which appeared in one of the renowned fine art series of volumes issued by them in the "Sixties." To Messrs. Ward, Lock & Co. I am similarly indebted for kind permission to reproduce two illustrations, one from their celebrated edition of "The Arabian Nights," containing some of the finest work in design and in wood engraving of that period, and the other from "Goldsmith's Works" (1865), illuminated with a hundred masterly illustrations after G. J. Pinwell.

To Messrs. Smith, Elder & Co. I desire to record my obligation for their courtesy in permitting the use of two fine illustrations—*The Great God Pan*, from a design by Lord Leighton, and *Cleopatra*, from a design by F. Sandys, published in the *Cornhill Magazine*, which has continued since the days when Thackeray edited the first number in 1860 to the present day to hold a place of honour among English magazines.

To the proprietors of *Good Words*, with which

the *Sunday Magazine* is now incorporated, I am, by kind permission, reproducing two illustrations—one after F. Sandys, *Until Her Death*, and the other *The Withered Flower*, which appeared in the pages of these well-known journals, now taking a new lease of life under the present management.

From the pages of the *Graphic* I am reproducing a specimen of wood engraving by permission of the proprietors, and similarly the same privilege has been accorded to me by Messrs. Cassell & Co. in regard to an illustration which appeared in the *Magazine of Art*.

To those of my friends who have, over an extended period, generously lent me their aid in prosecuting researches into the technique of engraving and into the byeways of the subject, and have encouraged me and stimulated my labours over a wide area, I tender my grateful acknowledgment of full indebtedness and appreciation.

ARTHUR HAYDEN.

September, 1906.

PREFACE TO SECOND EDITION

It is with great pleasure that I have to record the continued success of this volume. This new edition has several corrections in regard to printer's errors, and on p. 73 the price of Méryon's *L'Abside de Nôtre Dame de Paris* in its first state is corrected to £350. Similarly, on p. 245, the price of John Raphael Smith's mezzotint of *Mrs. Carnac*, first state, is corrected to £950, and a footnote added that a specimen fetched 1,160 guineas in 1901. The title of one of Nanteuil's portraits, p. 154, has been altered from *Le*

Grand Turenne dans sa jeunesse to *Le Comte de Dunois dans sa jeunesse.* In the table on p. 288 the names of some nine French etchers have been added. In other respects the volume stands as in former editions.

Many readers have written thanking me for the advice given in this volume in regard to collecting with profit. It will be remembered that I strongly advocated the speedy collection of line engravings of the French school of Nanteuil and Edelinck, and I quoted prices at which very fair examples could be obtained by the zealous collector. Happily those who followed these hints have greatly benefited by so doing. It was my opinion then in regard to the low prices obtaining for this school, "that such a state of things cannot last much longer." Speedy confirmation of this statement was afterwards shown in the prices realised at the sale of the collection of Sir Wilfrid Lawson. In all cases values increased tenfold, and in some instances what shillings could previously have bought pounds were paid under the hammer at this sale. *Philippe de Champagne*, one of Edelinck's best prints, could be procured in London for anything from 25s. to £5—an impression of the first state of this, in remarkable condition, caused Messrs. Colnaghi to give £53 for it at the Lawson sale.

It is worthy, too, of record that I have received letters from readers into whose hands this volume has accidentally fallen, thanking me for introducing a new pleasure to them. They have begun the study of old prints and have become enthusiastic collectors.

That this volume has received so warm a welcome is very gratifying to me, and it is especially so in the knowledge that those who are already collectors have found my work of practical use, and that its perusal has awakened the love for the work of the old engravers in the hearts of those who never realised the possibilities of the subject.

ARTHUR HAYDEN.

June, 1909.

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FRENCH ENGRAVERS and Draughtsmen of 18th Century. By Lady Dilke.

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ENGRAVINGS IN MEZZOTINT. Introduction by Julian Marshall. (Burlington Fine Arts Club Catalogue.) 1881.

MASTERS OF MEZZOTINT, the Men and their Work. By A. Whitman. £2 2s. *net.* (Bell & Sons.) 1898.

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MCARDELL (JAMES), Works of. (Burlington Fine Arts Club Catalogue.) 1886.

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THE LIBER STUDIORUM of Turner. (Newnes.) 10s. 6d. *net.*

———————— Catalogue of. By W. G. Rawlinson. (2nd edn. 1906.

CONSTABLE (JOHN). English Landscape Scenery. A series of 40 Mezzotint Engravings in Steel by David Lucas. 1855.

CONSTABLE (JOHN). Memoirs and Letters by Leslie. Portrait and 22 mezzotint plates. 1843. £2 2s. second-hand.

CONSTABLE (JOHN), Mezzotints after. *Connoisseur*, Vol. XI. 3.

COLOUR PRINTS

EIGHTEENTH-CENTURY COLOUR PRINTS. By Julia Frankau. (Macmillan.) £8 8s. *net.*

ART OF CHROMOLITHOGRAPHY. By G. A. Audsley. 1883.
(A magnificent series of plates showing the design on each stone and the effects of each successive printing.)

COLOUR PRINTS in Stipple and Mezzotint. *Connoisseur*, Vol. I. 19.

THE COLLECTING OF COLOUR PRINTS. By Martin Hardie. *Queen*, Nov. 12, 1904.

EMMA, LADY HAMILTON. A Biography with Catalogue of her Published Portraits. By J. T. Herbert Baily. (W. G. Menzies, 7, Temple Chambers, E.C.) 10s. 6d. *net.* 1905.

MORLAND (GEORGE), the Engravings of. *Connoisseur*, Vol. IX. 199.

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BAXTER PRINTS. *Queen*, Sept. 9, 1905.

AQUATINT

ART OF ENGRAVING. By T. H. Fielding. 1844.
(A chapter on Aquatint gives full details with illustrations of aquatint grounds.)

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LITHOGRAPHY AND LITHOGRAPHERS. By J. Pennell and E. R. Pennell. (Fisher Unwin.) 1898.

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(A fine series of plates showing the design on each stone and the effects of each successive printing.)

GRAMMAR OF LITHOGRAPHY. By W. D. Richmond. 1878.
(Full practical details as to technique.)

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FRENCH CARICATURE. *Les maitres de la caricature au XIX^e. siècle.* 115 facsimiles and 5 lithographs in colour. By Armand Dayot. Paris, 1888.

THE LITHOGRAPHS OF TURNER. By T. Bolt. *Connoisseur*, June, September and October, 1906.

MODERN ASPECT OF ARTISTIC LITHOGRAPHY. By Joseph Pennell, Representative Art of Our Time. (Published at *Studio* Offices.) 1903.

GLOSSARY

Ad Vivum.—Literally *from the life*, often found following the name of engraver in portraits, showing that the work has been done from the sitter and not from a painting.

After.—A print is frequently described as "after" a painter, meaning that the engraver's work was from the original design or painting of another, *e.g.*, "Viscountess Spencer, by Thomas Watson, after Reynolds."

Aquatint.—A method of engraving, or, more strictly, "etching," in which acid is employed on a metal plate previously covered with resin or asphaltum. Fully described in Chapter XIII.

Artist's Proofs.—The first impressions taken from the finished plate, considered as entirely satisfactory by both engraver and painter. These are signed by both painter and engraver.

Before Letters.—See *Proofs before Letters.*

Block.—In wood engraving the piece of box-wood or pear-wood upon which the engraver cuts his design.

Burin.—See *Graver*.

Collector's Mark.—A stamp marked or impressed on the margin of a print by the owner. The mark of a well-known connoisseur denotes that the print has, in his judgment, been deemed worthy of his cabinet.

Cross-hatching.—A term applied to the system of cutting lines crossing each other. It is rightly employed in line engraving, but, unless in *white* line, it is false in wood engraving.

Delineavit.—Literally, *He drew it* (Latin). After artist's name in print, showing it to have been a drawing and not a painting from which the engraver worked.

Dry Point.—The sharp needle employed in etching, when used on the bare copper, executes "dry point" work. Etchings are frequently finished by dry point.

Engraver's Proofs.—These are *trial* or *working* proofs taken from time to time by the artist to assist him in determining the progress of his work.

Etching.—Fully described in Chapter II.

Etching Needle.—The tool used in tracing lines upon a copper plate through the "ground" laid in etching.

Excudit.—Literally, *He did it* (Latin). Usually follows engraver's name on print, and is used sometimes in place of *Sculpsit.*

Fecit.—Literally, *He did it* (Latin). Used instead of *pinxit*, and usually follows artist's name on print.

Foxed.—This is a term applied to prints with spotted stains upon them caused by the iron in the paper being affected by damp.

Graver.—The engraver's tool, called also the *Burin*, made of hard steel and having an edge with which the metal is ploughed up, or the wood block cut.

Ground.—The preliminary stages in preparing a plate in etching, mezzotint, or aquatint, are termed "laying the ground," after which the design is worked upon it.

India Paper.—Early proof impressions are often printed on India paper, which gives finer results than ordinary paper.

India Proof.—This term is applied to early impressions printed on India paper.

Japan Paper.—Proof impressions are often printed on this especially fine paper of delicate texture, in place of India paper.

Laid Down.—Prints which are "laid down" or pasted upon paper are, as a rule, avoided by collectors, as in the process of doing this they are usually injured.

Lettered Proofs.—These impressions are printed next after Proofs before Letters. They bear the title of the subject, as well as name of artist and engraver, and also that of the publisher.

Line Engraving.—Fully described in Chapter VI.

Lithograph.—This is an impression taken from a stone upon which a drawing has been made with specially prepared ink. Fully described in Chapter XIV.

Lozenge.—This term is applied to the interstices between lines crossing each other at various angles in "cross-hatched" work.

Margin.—This is the white paper as a framework outside the engraved work in a print. Fastidious collectors lay great store on full margins, and admit no trimmed examples to their cabinets.

Mezzotint.—Engraving in mezzotint fully described in Chapter XII.

Open Letter Proofs.—Sometimes *lettered proofs* are divided into two classes, of which those with printed title in *open letter* are the earlier, after which follow the ordinary thick letter proofs.

Pinxit.—Literally, *He painted it* (Latin), and follows painter's name on print.

Print.—An impression taken on paper from an engraved plate. The term is used in general to denote all impressions after the lettered proofs.

Proofs.—See *Artist's Proofs*, *Remarque*, *Signed Proof*, *Lettered Proofs*, *Open Letter Proofs*, *Engraver's Proofs*.

Proofs before Letters.—Next after *Artist's Proofs* these are printed from the plate, and have the name of artist and engraver printed upon them in the left and right corners respectively. They are not signed by either artist or engraver.

Remarque.—A small design etched on the margin of the plate or drawn on artist's proof by the artist. This is a modern fashion, often done in order to enhance the value of proofs.

Ruling Machine.—A modern invention to lay the flat tints mechanically and rule parallel lines in the sky and elsewhere with exactitude. All good engraving eschews this process.

Sculpsit.—Literally, *He engraved it* (Latin). Follows engraver's name on a print.

Signed Proofs.—These are the *Artist's Proofs* issued in the early state and signed as a guarantee that the engraver held these to be brilliant impressions of his work.

State.—This term is applied to the condition of a plate in its various stages. Whenever an impression is taken from the plate these proofs are from the First, Second, Third, and Fourth "State," and so on according to the alterations and additions the engraver may choose to make.

Steel Engraving and *Steel Facing.*—Fully described in Chapter X.

Stipple.—Work in "stipple" is produced by a skilful arrangement of dots pecked into the metal plate. In pure stipple work no lines are employed, but stipple is frequently used in conjunction with line. Fully described in Chapter IX.

Stopping-Out.—A process in etching fully described in chapter on etching.

Title.—The printed description under the engraved portion of a print is termed the "title." In various "states" the lettering of the title differs in minor details, and affords an aid to the collector in identifying various "states."

Tone.—This term in engraving is used in contradistinction to "line." Engraving in tone, as in mezzotint or aquatint, may exclude the use of line.

White Line.—This is a term connected with wood engraving. Every cut made by the graver on a wood block produces a white line.

Wood Engraving.—Fully described in Chapter III.

I

HOW TO COLLECT

CHATS ON OLD PRINTS

CHAPTER I

HOW TO COLLECT

How to identify the various classes of engraving—Reasons for collecting—How the eye may be trained—What to collect—Forgeries—Where to collect—A few hints as to prices.

THE first step is a step backwards, and the beginner must leave the illustrated books and magazines of to-day and turn to the illustrated volumes of the eighteenth and early nineteenth century for copper engraving and steel engraving, and to the early numbers of the *Illustrated London News*, the *Graphic*, or some of the old magazines prior to 1870—*Cornhill*, *Good Words*, *Once a Week*, or *Punch*—for wood engraving. It is here that he will find examples of engraving to educate his eye which has grown accustomed to modern process work. For the present purpose we shall not deal with the quality of the engraving. By the aid of the illustra-

tions in this chapter it will be shown how each class of engraving may be identified by the beginner.

Each illustration is an enlargement of a small portion of an old print. References are given to the print from which each is taken. The reproductions here given practically illustrate the characteristics of each type of engraving when put under a magnifying glass.

It is not the intention of the writer in this introductory chapter to enter into the technique of each class of engraving. The illustrations are now dealt with solely with a view of showing the *appearance* they present. The methods by which the engraver produced these results is described, together with illustrations of his work at various stages as it progressed under his hand, at the beginning of Chapter II., *Etching;* Chapter III., *Wood Engraving;* Chapter VI., *Line Engraving;* Chapter IX., *Stipple Engraving;* Chapter XII., *Mezzotint Engraving;* Chapter XIII., *Aquatint;* and Chapter XIV., *Lithography.*

It should be here stated that all the illustrations of this volume are reproduced by means of photographic process, and it will *not* be helpful to the student to examine these under a glass as they are not old prints, but obviously only reproductions of old prints. By the interposition of a screen between the original print and the camera in order to produce what is known as a half-tone block, certain lines and dots have been added which did not exist in the original print. The illustrations in the volume, by reason of their reduced size, unfortunately only

ENLARGEMENT of portion of ETCHING, by Hollar.
(Twice the scale of original etching.)

ENLARGEMENT of portion of ETCHING, by A. Queyroy,
which appears in its entirety opposite *p.* 74.

ENLARGEMENTS OF ETCHINGS.

[*To face page* 36.

convey a faint idea of the appearance of the originals. It is therefore necessary that the prints themselves, or similar examples of the same class, be examined under a magnifying glass and studied by the beginner with the help of the hints conveyed in this chapter, and the full details as to the technique at the beginning of the chapters above mentioned.

The writer intends the seven full-page illustrations in this chapter to provide a key to enable the youngest collector to identify the appearance of a square inch of an old print under a magnifying glass. In order to master the rudiments of the technique of engraving, the student should provide himself with a good glass, procurable for a few shillings, such as stamp collectors or botanists use, an ordinary reading glass is hardly of sufficient strength.

The order in which these enlargements appear is the order of the chapters in the book. The first illustration is an enlargement of a portion of an etching by Hollar. In the original the whole-length figure of the lady in costume of the period of 1644 is only $3\frac{1}{4}$ in. high. The great delicacy of Hollar's work is the chief point for consideration by the beginner. Below this appears an illustration of a portion of an etching by A. Queyroy, entitled *À Mestras*, which appears in its entirety (opposite p. 74). The rough network of lines shows the etcher's work. Ragged, broken lines intersecting each other, sky-lines irregular and informal, and loops and scratches for the foliage—these denote etching. Why and how they appear in this manner will be explained later.

We give two pages of enlargements of portions of wood engravings. The first is of a portion not larger than a postage stamp from a woodcut by Lützelburger after Holbein. The woodcut in its entirety is reproduced (opposite p. 82). The enlargement below is from a woodcut after Dürer's *Samson Slaying the Lion*, an illustration of which appears (opposite p. 80). It should be mentioned that these are of the old school of woodcutters, who used a knife and not a graver. Both illustrations are remarkable for their extraordinary strength, but the former is especially noteworthy on account of the few lines employed to produce the result. As in that particular style of wood engraving this reduced the labours of the wood cutter, its excellence in this respect will be appreciated by the student on learning more concerning the theory of the technique of wood engraving.

The other two illustrations of wood engraving fall within the nineteenth century. The first, a portion of the head of a Dervise, from an illustration in Dalziel's "Arabian Nights," which is given (opposite p. 104), shows the methods of the facsimile wood engravers of the nineteenth century in the sixties in engraving a design on the wood block. The graver has given place to the knife, and a carefu examination will show that certain of the lines are not black but *white*. For instance, the eyebrows, and portions of the hair and beard are in white line. The beginner may readily come to the conclusion that whenever he sees white lines under his magnifying glass he is looking at a wood engraving. In

ENLARGEMENT of portion of WOODCUT, by Lützelburger, after Holbein, which appears in its entirety opposite *p.* 82.

ENLARGEMENT of portion of WOODCUT, after Dürer, which appears in its entirety opposite *p.* 80.

ENLARGEMENTS OF WOODCUTS.

[*To face page* 38.

the illustration below, nearly all the lines are white. This is modern wood engraving which has developed this style, and represents the pearls in the hair of the *Portrait* engraved by Uhlrich which is illustrated (opposite p. 122), and reduced from a full-page illustration appearing in the *Graphic*.

Etching is upon metal, and wood engraving obviously is upon wood. We now return to metal, and in the enlargement of an eye and portion of the face from the portrait (opposite p. 160), engraved in line upon copper by Masson, the French engraver, the dexterous skill employed by the artist in scratching lines on copper is shown. This is less than half a square inch in area in the original print. But even more marvellous is the enlargement of a portion of *Rouen Cathedral* from a steel engraving after Turner by Thomas Higham. This engraving is given (opposite p. 222), and as the original print measures only $3\frac{7}{8}$ in. by $5\frac{9}{16}$ in., the microscopic detail and the exquisite delicacy of touch which can produce such a result is nothing short of marvellous. The rose-window exhibits all the details of its tracery, and the carvings of saints, standing in niches, hardly discernible in the original print, come out in remarkable detail in the enlargement as here shown.

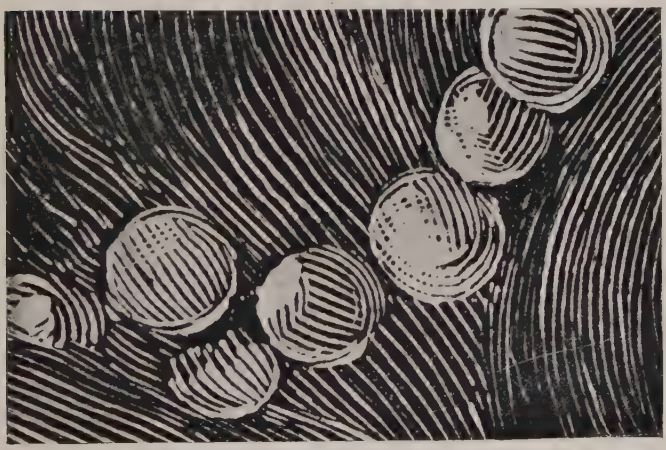
But if steel engraving exhibits a fineness of technique and astounding governance of the graver, the examples we give of stipple engraving show a delicacy of handling surprising in its craftsmanship in producing textures and designs. In the enlargement of a minute portion of a small *Portrait of Dryden* engraved in stipple by Caroline Watson, the

original print illustrated (opposite p. 198) is only 2 in. by 2½ in. in area. The result is produced by nothing but dots, as is shown in the enlargement. Similarly in the adjacent enlargement on the same page representing the bow in the ribbon binding the hair in the *Portrait of Princess Charlotte*, which appears in its entirety (opposite p. 198), the marvellous arrangement of dots, and nothing but dots, goes to the formation of a delicate portrait.

The enlargements of mezzotint engraving provide similar food for reflection. The upper illustration is the crease in the elbow of the *Portrait of Spencer Compton, Baron of Wilmington*, by Pelham (opposite p. 242). Below this is a portion of *Spring* engraved in mezzotint by Lucas after Constable appearing as an illustration (opposite p. 250). In both these examples the ground peculiar to mezzotint is clearly shown. In the former no lines appear; in true mezzotint this is a feature, but in later work, as in the second example, lines are discernible as in the reins in the ploughman's hand, and the outline of the plough itself.

The last two examples of enlargements are from an aquatint and from a lithograph. The upper one is from a portion of the aquatint by Dibdin, of oval shape, appearing in Chapter XIII. (opposite p. 262). The ground differs from that of mezzotint, and it should not be difficult after examining one or two specimens of known aquatints to identify this form of engraving. The lower enlargement shows a tuft of grass on the opposite bank of river in the lithograph by Allongé, illustrated in Chapter XIV. (facing

ENLARGEMENT of portion of WOOD-ENGRAVING, by Dalziel, after A. Boyd Houghton, which appears in its entirety opposite *p.* 104.



ENLARGEMENT of portion of WOOD-ENGRAVING by H. Uhlrich, after Henri Levy, which appears in its entirety opposite *p.* 122.

ENLARGEMENTS OF WOOD-ENGRAVINGS.

[*To face page* 40.

p. 284). The crumbled character of the work when examined under a glass is one of the chief features in lithography, and its general appearance should not present much difficulty to the beginner in recognising it.

The reader may readily bring these enlargements back to their original size by looking at them through a pair of opera-glasses, using the wrong end next to his eye—that is, having the smaller end pointing to these pages.

In order to embrace the period illustrated by the examples above enumerated the collector will have to cover a wide area, but for the present he may continue his journey through this chapter, returning later to the series of enlargements to prove the various prints which come under his hand.

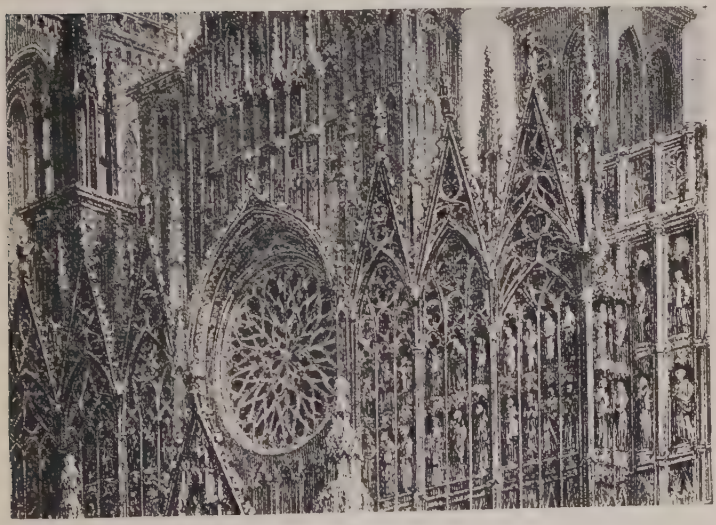
He will frequently find himself in doubt as to whether a print is a lithograph or an aquatint, a copper engraving or an old etching, but after a little practice, and after handling every specimen that he can come across in old illustrated volumes, prior to the nineteenth century, he will find his new hobby full of fascination, and not unworthy of unremitting study.

Reasons for Collecting.—We have enumerated the various kinds of engraving, and the reader will be in a position to stand on the threshold at the open door and contemplate the wide expanse which lies before him if he desires to enter the field of collecting. If he be a born lover of prints he will enter the arena and be drawn insensibly towards that restricted portion which appeals most to his artistic instincts. Sometimes a man becomes a collector after having

approached the subject from its biographic or literary side. He is led to take a curious interest in portraits of historic or literary characters. He is induced to buy a portrait of his favourite poet. He finds later that there are several other portraits, some of which are rare, of the same person. From this starting point he begins to take an interest in engraving. Or maybe the desire grows upon him of adding a few illustrations to a biography. The man who wishes to insert the portrait of the author in a novel is possessed of the same instinct, although he may not recognise it.

This taste is known as "Grangerising," and has its devoted and indefatigable band of votaries. It derives its name from the Rev. James Granger, Vicar of Shiplake, Oxfordshire, who published in 1769 a "Biographical History of England," in which he strongly urged the value of a collection of engraved portraits. The *littérateurs* of his day bought unbound copies of this work, and commenced to collect engraved portraits with which to illustrate it. This craze of extra-illustration has grown to such an alarming extent that it has brought its followers into disrepute, because they are credited with playing many vandal tricks to other volumes in order to add illustrations to their own. Boswell's "Life of Johnson" has always been a favourite subject for "grangerisers," and there is a "Pickwick" extended to fifty quarto volumes! Messrs. Macmillan recognised this love for authentic portraits when they produced their illustrated edition of Green's "Short History of the English People," and Messrs. Bell, in their new illus-

ENLARGEMENT of portion of COPPER ENGRAVING by A. Massor which appears in its entirety opposite *p.* 160.



ENLARGEMENT of portion of STEEL ENGRAVING, by T. Higham, after Turner, which appears in its entirety opposite *p.* 222.

ENLARGEMENTS OF LINE ENGRAVINGS.

[*To face page* 42.

trated edition of "Bryan's Dictionary of Painters and Engravers," have similarly met a known want. Both these works have been thus illustrated after successful unillustrated editions.

Another order of collector is the jackdaw collector, who must gather unto himself snippets of everything. It is not to be gainsaid that he derives a considerable amount of enjoyment from his hobby; but, as a rule, he skims the surface, and never arrives at the stage of specialising in any one thing. He is always on the point of arranging his collections, but never does so. He has the instinct of the collector, but lacks somewhat the discrimination of the connoisseur; he never knows what to reject.

But the ideal collector is he who approaches the subject with a love for what is beautiful. The gift of subtle appreciation of the fine arts is his from his birth. He is a man of taste whose instinct has been gradually in the process of training unknown to himself. He is light-heartedly heedless of fashionable caprice, and the worth of his own collection is a fact that he never faces. He spends all he can afford in his pilgrimage to various out-of-the-way print shops. He is always present at well-known print exhibitions, and gladly pays his shilling because he cannot help being there. The spirit of collecting is in his blood. He lingers lovingly over some rare proof beyond his means, and contents himself with something more within his means, but no less golden in quality. He mutters to himself that these print-sellers are getting to know too much, and determines to probe deeper into his subject and elude their

recently acquired information. He is no mean judge of character, and shows a new side to each printseller in turn. He knows intuitively the axiom that the printseller learns from his customer, so he employs *finesse* and diplomacy in his wanderings. Maybe many a reader will look in the mirror and discover this man to be none other than himself. Perhaps he will forgive the betrayal of many of his secrets. To put these suggestions as to the byeways of print-collecting into print is to strike at one's own carefully guarded privacy. We are fellow sufferers. No more the golden exclusive enjoyment of the domain, the gates are now open for him who will to enter.

Then there is the collector who embarks upon the hobby solely and entirely with the idea of making an investment. He buys to-day for to-morrow's rise in value. His knowledge of markets and of fluctuations is equal to that of a stockbroker's clerk. He keeps a careful record of great sales, and has a fine leaning to catalogues with marked prices. His love for a print vanishes in a moment if it has depreciated in the market. The ring of the auctioneer's ivory hammer is sweet music to him. He has become the possessor of a fine velvety proof of S. W. Reynolds the Elder, but his momentary glow of exultation is tortured with the haunting thought that to-morrow its value may fall in the auction-room. He is a dealer at heart. His love for prints is confined to their monetary worth. He is a dangerous competitor because his knowledge is as compendious as Ruff's "Guide to the Turf." He might have been a bookmaker or anything else, but he is a buyer and

seller of prints, and, as a consequence, art is the sufferer.

Training the Eye.—Handle as many prints—good, bad, and indifferent—as you can. The two latter classes will greatly predominate. You may in a few weeks or a few months turn over thousands in portfolios in booksellers' shops or at auction-rooms. Search old magazines, laboriously examine the frontispieces and illustrations of every old volume you come across. Linger before the printsellers' windows. Ransack the libraries of your friends. Read all that comes in your way concerning your hobby. It is within everybody's reach to ponder over the masterly essay on "Engraving," by P. G. Hamerton, in the "Encyclopædia Britannica." Visit every gallery —if you live in London your opportunities are legion —where masterpieces of engraving are on view. The leading printsellers have exhibitions from time to time. For a shilling you may contemplate a row of Dürer's or of Rembrandt's masterpieces, or a fine array of English mezzotints, the price of some of which would purchase a racehorse. Or there is the permanent gallery of engravings at the British Museum or at the Victoria and Albert Museum. If you are a City man drop in to the Guildhall Museum and see some of the fine prints hanging in the corridors. The bibliography of the subject is extensive. In the few pages given in this volume concerning books of reference there is enough to set a man in the right path. In provincial towns in most of the libraries some of these volumes will be procurable. Read what Ruskin and Hamerton and what Mr

Wedmore and Mr. Alfred Whitman have written. See the prints they speak of, and in addition handle everything you possibly can that has ever issued from an engraver's hand. If the spirit of print collecting is in your blood you will by this means light a fire that will never go out as long as you live. The enthusiasm of youth will absorb you, and the love you bear for the engraver and his work will never die.

What to Collect.—This becomes at once a personal matter governed first by the reader's taste —even a beginner has his own especial predilections—and by what he intends to spend on his hobby. Mezzotints are the most costly, and wood engravings of the sixties are the most inexpensive. Between these two extremes lie all the other classes of engraving. In the chapters following, an effort is made to keep the prints discussed within the reach of a man of limited means. It may come as a surprise to many wealthy collectors who place themselves in the hand of printsellers who naturally talk of nothing but "states," to know that lithographs and wood engravings with print on the other side of the page have not been deemed unworthy to find a place on the walls of the Victoria and Albert Museum in the exhibitions of Lithographs in 1898–9 and Modern Illustration in 1901. Superb collectors will sneer at this. But the writer at the outset desires to state that this little volume does not aspire to treat of anything other than the "lower slopes." That is the keynote. It might even be desirable to give a detailed list of what *not* to collect in order

ENLARGEMENT of portion of STIPPLE ENGRAVING, by Caroline Watson, which appears in its entirety opposite *p.* 198.

ENLARGEMENT of portion of STIPPLE ENGRAVING, by W. Ridley, which appears in its entirety opposite *p.* 198.

ENLARGEMENTS OF STIPPLE ENGRAVINGS.

[*To face page* 46.

to put the amateur collector more at his ease and free him from being abashed at the record prices reached in auction-rooms for prints which read in the daily press like an advertisement of contributions by wealthy patrons to charitable funds.

At this juncture the writer wishes it to be clearly understood that in ignoring "states" it is not by reason of his indifference to their place in collecting, but it would be trespassing beyond the scope of the present volume to dwell in detail upon their qualities.

It might even be urged that half the possessors of "early states" of the great masters could not give adequate reasons why one state was worth more than another. The same weakness exists among collectors of rare editions of books in sumptuous bindings who never read them. It is of exceptional interest to close students of the fine arts and to those who themselves practise engraving to examine the methods and the corrections of an engraver up to the time when he deemed his plate finally complete to issue to the general public. But the writer holds the opinion that for the ordinary man "states" are confusing, and that it is far better for him to confine his attention to finished examples of engraving than to dabble in the details of technique of which he is not conversant.

This is heterodox to the fraternity of cognoscenti, and is written in fear and trembling, but to the ordinary man with the vast field of engravers' work untouched it is the only common-sense way to approach the study of old prints. If the contrary view be advanced what answer can be given to the

question as to the chance a man of small means may ever have of handling, in these days of keen competition, rare examples of the great masters of the graver with their multitudinous states. It is not every one who has the leisure during the hours of daylight to attend at the Print Room at the British Museum, where every facility is offered for the examination of fine specimens, nor, in lieu of that, is the contemplation of splendid impressions behind glass set forth elsewhere, of anything like so much practical value as the turning over and personally scrutinising hundreds of examples in printsellers' shops. It is an essential point in the study of old prints that the beginner must handle the engravings, as in the collection of old china—all else is vain theory.

Forgeries.—Their name is legion. There are rank fabrications of old masters' work. There are splendid copies done by contemporaries as in the case of Dürer. There are harmless interpretations, such as those by Captain Baillie of Rembrandt and others. There are also photographic reproductions published without intent to deceive by iconographic societies, but diverted from their limited sale and foisted upon unwary collectors as originals. Since the art of engraving has fallen upon evil days many of its last exponents have turned their attention to practices not numbered among the fine arts. The writer saw a short time ago a whole set of Bewick's wood engravings photographed on to wood blocks ready for engraving by some fraudulent wood engraver.

The usual test of photographic work is that it has a suspiciously smooth and parchment-like surface.

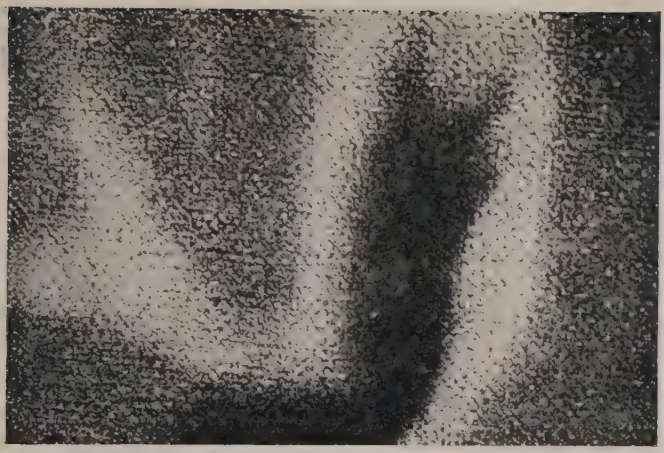
It is only after touching scores of genuine prints that the beginner acquires the instinct of "spotting" a faked one. Colour prints should always be regarded with strong suspicion, especially when they have "been in one family a hundred years." No colour print ever claims less pedigree than this. Margins are cut down and stains artfully introduced to simulate bad usage. Never buy any print behind glass is a golden rule, unless, of course, only a few shillings be given for it.

Never buy Dürer or Lucas van Leyden or Rembrandt, or any of the old German school of engravers, unless from your favourite printseller. Never give big prices for anything you do not understand. Avoid colour-prints altogether unless you are a man who has a large balance at his banker's lying idle. If you are a poor man do not speculate in mezzotints. The art of restoration deserves a separate volume to itself. A multitude of secret tricks are practised by the restorer who is an artist. He can add margins, he can convert a lettered proof into an early state, he can remove damp stains, he can touch up and brighten dull mezzotints, nor are holes and tears beyond his skill. Better men than you have been deceived by his handiwork—in a word, it is marvellous in its perfection of patient artistry.

Paper and watermarks are a safeguard, but not always, for many forgeries have been printed on old paper taken from the flyleaves of early volumes, and, failing this, watermarks have been worked into paper. But, as a general rule, these elaborations occur only in rare prints. If the beginner confines

his attention to less valuable prints he may browse among thousands that are the most unlikely ever to have been fabricated. The nearer the collector goes to fashionable collecting the closer he comes to the limited area in which the forger works. Throughout this volume a great number of practical hints are given which should assist the collector to pursue his hobby in fields unattended by the dangers which assail the moneyed amateur who lifteth up his head and boasteth.

Where to Collect is the difficulty with the beginner. In London and in most of the big towns there are printsellers who have a miscellaneous stock to suit the requirements of their various customers. In the more fashionable quarters the shop begins to assume the title of "gallery," and the prices go up accordingly. But in less fashionable localities second-hand booksellers have a varied assortment of prints in portfolios for collectors to make their selection. Some firms make a specialty of portraits arranged alphabetically. It is obviously impossible here to mention names, although we should like to do so. Some printsellers are always willing to assist their clients in forming a collection, and readily impart knowledge acquired during many years of experience. The printseller nowadays is what the bookseller used to be before modern competition made his business into a mere commercial concern buffeted by discounts and advertisement. In the country there are frequently sales of furniture in which portfolios of engravings appear in the catalogue. In towns, especially in London, there are regular sales in



ENLARGEMENT of portion of MEZZOTINT, by Peter Pelham.
The crease in the elbow of portrait which appears in its entirety opposite *p.* 242.

ENLARGEMENT of portion of MEZZOTINT, by David Lucas, after Constable,
which appears in its entirety opposite *p.* 250.

ENLARGEMENTS OF MEZZOTINTS.

[*To face page* 50.

auction-rooms of collections of prints which are dispersed. It is true that the lots comprise a number of engravings, but this ought not to deter the collector from entering into competition with dealers. Before buying the purchaser should visit the auction-room a day or so before the sale, and, armed with a catalogue, carefully examine the lots of prints for sale and determine what he intends to bid for them. He should firmly make up his mind not to exceed this estimate. He need not be greatly perturbed even if they fall to another bidder for a few shillings more than his maximum, because it does not necessarily follow that he would have obtained them for that sum, as his competitor would still have been against him in the bidding.

Hidden away in obscure corners lie the treasures to be discovered by the collector. The china and the furniture collector have hunted up and down England and in many a remote *château* on the Continent for the "things that are most excellent." It is not likely that a complete set of Whistler's etchings or of Seymour Haden's masterpieces may be found in a wayside cottage. A Plymouth saltcellar or a Chippendale chair may have been thrust away in a lumber-room, but prints never had long life in cottagers' hands. Now and again a fine mezzotint may be espied in inappropriate surroundings. But the peasant, and many a man of better blood too, has a great delight to mount a fine engraving on a canvas stretcher and apply a coat of varnish to it. If it be a delicate colour print, the delight is the greater. The truth is that prints must be sought in more "polite

society." Lovers of books, booksellers, and albums of eighteenth-century days of well-to-do folk are the best and most likely sources. But the print collector must come armed with some knowledge more than rudimentary to disinter the valuable from the trivial. There is much chaff and very little wheat in the field of print collecting.

Prices.—With regard to prices, he will very soon learn, after a score of purchases cautiously made, what are, roughly, the market values of the particular class of prints upon which he has set his heart. Careful study of printsellers' catalogues will give him some idea of what is most sought after. As a rule, he will never pick up his most golden bargains from catalogues. Now and again a good item will appear, but the printseller's regular *clientèle* will swoop down upon it like hawks and bear it away before he has had time to call round at the shop. Some of the most eager collectors wire at once to the printseller to secure a bargain. It is the experience of the writer that it is lucky if one's name begins with either of the first three letters of the alphabet, as the catalogue in such cases arrives a day or so before one's unknown competitors in the remainder of the alphabet.

As to the values of mezzotints of the best period of the eighteenth century by McArdell, Valentine Green, and J. R. Smith, the colour prints of William Watson and of Ryland, or the masterpieces of Rembrandt, of Dürer, and of the German School, or half a hundred other names that are well known to every printseller and every collector throughout the country, there is

little hope for the beginner to enter the lists and successfully bear off in triumph any prize from so formidable an array of experts.

Luckily for him and happily for all those who love good work, there is a multitude of engravers on the lower slopes whose names are not so familiar to the barterers in the market-place. One recalls the query of Oldbuck to Lovel in "The Antiquary": "And where lies your vein?—are you inclined to soar to the higher regions of Parnassus, or to flutter around the base of the hill?" In print collecting it is safer and wiser to leave the peaks to astute or wealthy collectors, and although one need not flutter around the base of the hill, it is advisable not to be too ambitious nor too confident at first.

Let not the beginner despair of procuring bargains nowadays. A penny for a Whistler, a penny for a Boyd-Houghton, a penny for a Sandys! Surely this must make his blood tingle. The old connoisseur will sneer at this. Let us bid him go back to his "states" and his unique examples. The poor man's patch need not contain all weeds. There are heaps of fine wood engravings of the sixties which may be bought at a penny apiece. Old magazines at a shilling or a couple of shillings a volume contain dozens of examples by Millais, Pinwell, Fred. Walker, Sandys the incomparable, and many another man whose name is better known to the German scholar than to the English lover of the fine arts. The writer knows of orders placed by German firms for all the illustrated English books of the period from 1860 to 1870 with an English bookseller. Truly a man is

not a prophet in his own country! A few shillings, with luck, may procure a proof steel engraving after Turner. Half a sovereign will buy a couple of French etchings by Maxime Lalanne or by Paul Rajon. Half a crown will make a couple of excellent aquatints change owners. Five shillings may bring one a small mezzotint by a little-known engraver—Bromley or Dawe. As for stipple engravings, they may be bought by the score, ruthlessly torn from the *European Magazine* or some similar volume by some bookseller's vandal hands. You may get a copper engraving by Caroline Watson for a few pence. Lithographs by little-known men are easily picked up for less than a shilling apiece. All these are excellent as a beginning. In the early stages it is not necessary for the beginner to pay more than half a crown for any single print.

By this time the reader will have arrived at the conclusion that old prints are cheaper than modern photogravures. It is a simple conclusion. The old hand at furniture-buying well knows that he can buy a contemporary chair, made by some local cabinet-maker in the Chippendale style, cheaper than a modern imitation, and better made too, than can be bought in Tottenham Court Road at five times the money. Looked at all round, it is an absurdity to know that one may procure a very worthy specimen of old engraving at the same cost as a Christmas card with its flaunting vulgarity of design and accompaniment of silk ribbon.

As a warning, it should be boldly stated that there is nothing so deceptive as print collecting. The

ENLARGEMENT of portion of AQUATINT, by J. Hill, after Dibdin,
which appears in its entirety opposite *p.* 262.

ENLARGEMENT of portion of LITHOGRAPH, by Allongé,
which appears in its entirety opposite *p.* 284.

ENLARGEMENTS—AQUATINT AND LITHOGRAPHY.

[*To face page* 54.

beginner should go warily and arm himself with facts. Printsellers may be deceived as to values. There was an eccentric old dealer near the British Museum well known to collectors. He really had nothing of any great worth, but he had come to believe that all his prints had a phenomenal value, and it was with difficulty that anybody could procure even an ordinary specimen from him. He realised the fact that engraving was fast becoming, or indeed almost is, a lost art. He fixed his prices at a figure which will be realised ten years hence. He was regarded as a madman by his customers. He was really only a quarter of a century in advance of his time.

It is impossible to foretell what to-morrow's prices may be, but it is safe to prophesy that they will be ten times what they are now in as many years. The writer's advice to the young collector is: Make haste slowly. Learn what to reject. Know your subject, and buy as far as possible the best of everything. After the first stages when the glorious profusion is bewildering to the novice, he will begin to realise that his own specimens are somewhat lacking in quality, and he will burn to acquire proofs on india-paper. They are not, in engravings on steel, uncommon nowadays. Discard dirty and torn prints unless they happen to be rare, when half a loaf is better than none. Compare good impressions with bad ones, and the difference must appeal even to the beginner. Know something about all, but endeavour to know all about something. The special subject, whether it be as extensive as the etchings of

Hollar or as exclusive as the engraved work by William Blake, will appeal irresistibly to your own artistic personality, and having found your particular plot in the field of collecting, cultivate it assiduously.

II

ETCHING

CHAPTER II

ETCHING

The technique of etching—Early Masters—Rembrandt—Hollar in England—Dutch seventeenth-century etchers—The revival of etching in the nineteenth century—Modern French etchers—Modern English etching.

At one time it was necessary to say in print that an etching was not a pen-and-ink drawing. But the student must be remarkably young nowadays who can be caught applying the term etching to a drawing made by the pen. And be it said that an etching need not be, though a great many modern specimens are, printed in brown ink. The ink used by the great masters has mellowed by time into a rich warm brown, but black was probably its original colour.

The Technique.—An etching is a print taken from a metal plate, usually copper, and printed by the method known as copper-plate printing, as one's visiting-card is printed. The work consists of lines etched, that is bitten, into the plate by means of acid.

In order to get an impression on paper from a metal plate the lines of the design have to be sunk below the surface of the plate, and each line is represented by a furrow. The plate is then inked all over so that these furrows are filled. The superfluous ink on the surface is carefully wiped away, and the plate is then ready for printing. A sheet of damp paper is, by means of a copper-plate printing press, pressed upon the plate. The result is a print.

If a piece of copper be placed in nitric acid the metal is corroded, and if left long enough in its bath it would be eaten up altogether. Nitric acid does not touch wax nor resinous substances. These two facts govern etching.

A metal plate is held in a hand-vice over a flame till it is sufficiently hot to receive the etching-ground which is applied to it. This etching-ground consists of a mixture of asphaltum, burgundy-pitch, and bees-wax. By means of a dabber of cotton wool made in a ball, covered with a piece of silk, it is applied to the plate, the hot metal causing the "ground" to ooze through the silk covering and deposit itself evenly on the surface of the plate. The ground can also be used cold as a paste dissolved in oil of lavender and applied with a roller, or, when dissolved in chloroform, poured over the plate.

After the etching-ground has been laid the plate is held face downwards over a bundle of lighted tapers and coated with a deposit of smoke, leaving it with a fine black surface.

The plate is now ready for etching. Etching needles are used; the finer are of the thickness of a

FROM ETCHINGS BY HOLLAR.

Portrait of Charles I.
(*Size of original etching* 4 *in. by* 6⅛ *in.*)

Portrait after Holbein, in the Arundel Collection.
(*Size of original etching* 3 *in. by* 4⅛ *in.*)

[*To face page* 60.

sewing-needle, the coarser are of the size of a medium embroidery needle. It is the duty of this needle to lay bare the surface of the copper by removing the ground and rendering it ready to receive the acid. Designs are drawn in reverse. It must be remembered that they have to be printed from, so that everything facing the right hand will be facing the left in the print. Méryon, the great French etcher, turned his back on the view he was reproducing, and freely worked from the reflection in a small hand-mirror.

Let us suppose that the design has been carefully made on this sooty surface, showing the bright gleam of the copper through the cutting made by the needle. The plate is now ready for the acid bath.

The back is coated with "stopping-out" varnish, which is a varnish or Brunswick black used to protect it from the action of the acid upon the metal. If the plate be not wholly immersed in a bath, a wall of wax is built around the edge. The acid used is nitric or hydrochloric acid and chlorate of potash and water. The time the acid is allowed to act upon the plate varies from a minute to a couple of hours, according to varying conditions, such as the strength of the mordant, the metal employed, the temperature, or the quality of the result desired.

As the "biting-in" process continues, the parts which the etcher requires to be no longer eaten by the acid are "stopped-out" by the varnish. Obviously the fine lines in the sky are the first to be stopped out, and those lines which he intends to print deep black he allows the acid to act upon for a longer time.

This process of "biting-in" and "stopping-out" is repeated several times, till the artist considers the plate finished, when the wax and varnish are carefully cleaned off, and the plate is ready to be printed from.

Dry-point etching is engraving with an etching-needle upon a plate without the use of any acid. The needle used has more of a cutting edge than the rounded point used when upon the etching ground. In dry-point the etcher commences at once upon the bare copper plate without any ground. In drawing the design the needle tears up the copper and leaves what is known as a "burr"—a ridge of copper on either side of the furrow. It is this burr which gives the quality to dry-point etchings when they are printed. This burr is removed with a scraper when dry-point is used in conjunction with "bitten-in" work.

Soft-ground etching.—This is a method in which tallow is added to the usual etching ground. The plate is grounded and smoked in the usual manner. The design, instead of being traced with a needle, is traced with a lead-pencil on a piece of grained paper, which has been stretched over the ground. The indentations on this paper and on the soft ground beneath are sufficient, when the paper is carefully removed, to enable the acid to work on the plate and reproduce the design. It was largely used at the beginning of the nineteenth century for etchings to represent crayon drawings.

Early Masters.—In pursuance of the plan laid down for this volume the great masters will be rather cavalierly treated. It will be shown later, when dealing with line engraving, that the engraver slowly

REPRODUCTION OF ETCHING FROM SET OF "FIVE DEATHS," by Stefano della Bella.
Size of original etching $5\frac{7}{8}$ in by $7\frac{1}{4}$ in.)

[*To face page* 62

transcribes by the ordered patience of his methods, and places himself in natural subordination to the mind of the artist whose design or picture he is engraving. But etching is a painter's art. Whereas all other engraving, except lithography, is slow and laborious, etching in its speed is capable of responding to the personal sensitiveness of the artist.

Among the many thousands of engravers from the earliest time there are not a great number who were painters too. Martin Schongauer was at once painter, engraver, and goldsmith; Albert Dürer was painter and engraver; Lucas van Leyden, representative of the Dutch school, and Agostino, and the Italian school down to the Carracci were painter-engravers. Vandyck's etchings are as personal as his pictures, and Rembrandt's fame with the etching-needle is as paramount as his reputation with the brush. The little Dutch masters of the seventeenth century wisely chose to perpetuate their own works by means of etchings with their own hands. Claude Gelée left about forty etchings of landscapes; Hogarth was a master of the graver; William Blake painted and engraved his visions; "Old Crome" and Wilkie both etched; the great Turner, high-priest of colour, used the etching-needle with masterly skill, and learned how to engrave in mezzotint; and there is, of course, Whistler.

Rembrandt.—The process of etching was used by Dürer in his later prints in the early sixteenth century. The process was known to goldsmiths long before. Lodovico Carracci, whose prints are rare and all from his own designs, first etched the outline

before working upon them with a graver. But Rembrandt (1607–1669) is the first master who extensively employed the method, and in the extent, variety, and power of his work he is undoubtedly the greatest etcher that ever lived.

Around the etchings of Rembrandt has grown a learned literature till the number of volumes of catalogues and scholarly monographs on the subject has almost reached the number of his plates. Men have even achieved renown in devoting their skill to copying his etchings, notably Benjamin Wilson in the middle eighteenth century; Captain Baillie, who published in 1792 a "series of 225 prints and etchings after Rembrandt, Teniers, Dou, Poussin, and others"; and then there is Bernard Picart, himself a great etcher and engraver, whose copies of Rembrandt's etchings and other old masters were published in 1738 in a volume of seventy-eight plates, entitled, "Les Impostures Innocentes."

There is, in view of the scope of the present volume, no need to linger over Rembrandt; the writer regretfully omits any illustrations of his etchings; but in the *Bibliography* there is ample reference to provide the student with a great and fascinating study of his work.

Hollar.—Among the early masters of etching within reach of the collector of modest means is Wenceslaus Hollar, who was born at Prague in 1607. He worked in England from 1637, and is included among our own engravers. At the age of twelve, at the taking of Prague, his family lost all, and he started on his travels, which did not lead him into pleasant places. The Earl of Arundel found him at Cologne, and

ST. PETER.

From the set of etchings by Callot, depicting "The Lives of the Apostles."
(*Size of original etching* $4\frac{3}{4}$ *in. by* $5\frac{3}{4}$ *in.*)

[*To face page* 64.

became his patron, bringing him to England. In 1640 appeared his beautiful set of twenty-six plates, entitled, "*Ornatus Muliebris Anglicanus*," representing the costume of English ladies of all ranks of that period. We reproduce (opposite p. 36) an enlargement of a portion of a delicate little costume-study from this series. From 1642 to 1644 he published other sets of ladies in the costumes of the different nations of Europe.

It was not a felicitous time for lovers of the fine arts nor for those who wished to work uninterruptedly apart from the rude buffetings of the world. Herrick, the golden-mouthed, was singing in Devonshire "To Anthea," and recording Julia's charms in imperishable verse. But Hollar was nearer the Court, and was drawn into the seething turmoil of the civil war. The battle of Chalgrove Field had been fought in 1643, in which Hampden was mortally wounded. Oliver Cromwell had won Marston Moor, and the king had been routed at Naseby. The bloody hand of war had stretched over the land, and had graved deep furrows. Art was pestilential to the nostrils of the Puritan, and Hollar, who put down his etching-needle to take up the sword, was made prisoner at Basing House in 1645.

In 1647 he was at Antwerp, and was engaged in engraving from the priceless collection of pictures of the Earl of Arundel, which that nobleman happily carried with him in his flight from England. In the reproduction from the Arundel Collection here illustrated the inscription runs: "*H. Holbein incidit in lignum. W. Hollar fecit Aqua forti*, 1647. *Ex Collectione Arundeliana.*"

Poor Hollar with his two thousand seven hundred and thirty-three prints faithfully and pedantically enumerated by collectors! Fate laid a very heavy hand on him. Some of the prints are now extremely rare, and command high prices. "They are generally etched, and are executed with surprising lightness and spirit. His point is free, playful, and at the same time firm and finished." Such is the criticism of posterity. In Antwerp he worked for a small pittance for the booksellers. Returning to England in 1652 he met with little encouragement, and while he executed his plates in "playful" delicacy the wolf was at the door, and hunger and want were his bed companions. "Surprising lightness and spirit"—what a debt posterity owes to such a man! The squabbles in the auction-room over his "rare states" are part payment, but nobody lays a wreath to his memory on his grave in St. Margaret's Churchyard.

The Great Plague in 1665, with its hundred thousand victims in London and the Great Fire in the following year, laid his fortunes lower still. It is true he went with Lord Howard to Tangier in the capacity of His Majesty's draughtsman, but on his return his honorarium and expenses of a hundred pounds were with difficulty paid. Those were the days of the Merry Monarch, when the seamen's wives came clamouring to the Admiralty demanding the long-deferred payment of their husbands' wages while the guns of De Ruyter could be heard distinctly from the Tower booming down the Thames.

In 1677 Hollar died in wretched poverty in London. As he lay dying the bailiffs entered the

room to take possession of the bed upon which he was lying. Most of his prints are small in size, we do not know whether this was by choice or necessity. William Blake was at one time so poor that he had only money enough to buy small copper plates upon which to work when in his garret near the Temple.

The portrait of *Charles I.* here reproduced is one of ten prints Hollar did of that unhappy king. It may be procured for £2; it is a faithful and speaking likeness. In the particular example from which this illustration is made the watermark is a cardinal's hat which appears pendant over the king's head. *Charles II.* in armour, with emblems of the rising sun, if in fine state brings about £8. *James II. when Duke of York*, in an oval of palms, if in brilliant condition may realise £50. *Charles I. and Henrietta Maria*, ovals on the same plate, dated 1641, is rare and worth over £30. The Queen alone may be bought for half a sovereign to a sovereign—such are the fancies of collectors. Hollar's own portrait sells for 5s. to 10s. Besides portraits and figure subjects he executed many topographical views, notably the *View of London* from the top of Arundel House, worth 15s., and the long view of *Greenwich*. This latter is on two large plates, for which Hollar is said to have received only 30s. from an avaricious publisher named Stent. It costs the collector nowadays over £3.

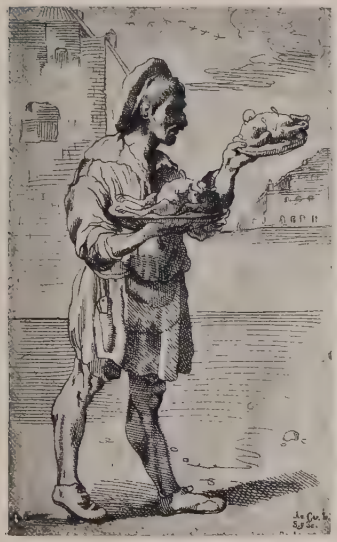
Hollar is exceptionally successful in his reproduction of textures. In his various sets representing muffs and furs he is at his best. In a plate with *Five Muffs*, slightly showing the wrists of the owners, his treat-

ment of texture is exquisite. This brings a couple of pounds in fair condition. There is a set of *Sea Shells* done with minute exactitude and great delicacy, over forty in number, which may be procured for a five-pound note. A set of *Butterflies* of microscopic detail, twelve in number, can be bought for 15s.

Out of the two thousand odd engravings by Hollar it is not difficult for the beginner to pick up for a few shillings some good specimens of his work. As a word of warning it may be said that of late years a great number of photographic reproductions and forgeries have appeared on the market. They are of fine, smooth paper, and very thin. After handling a score or so of prints done on old paper of the seventeenth century and holding the paper up to the light to see its characteristics, the beginner ought not to be caught napping by these German forgeries sold at second-hand booksellers' shops and by minor printsellers for a shilling apiece. Sometimes as much as half a sovereign is asked for a "rare" print which has its fellow in the drawer behind the counter ready for the next customer.

Of Sir Anthony Vandyck as an etcher we shall have as little to say as of other masters with the needle. Their prices are beyond the reach of the beginner. Claude Gelée, called Lorraine, is equally without the pale of the novice's first flight. Claude stands pre-eminent among French landscape etchers. His *Liber Veritatis*, a collection of some three hundred drawings, was engraved by Earlom a hundred years after Claude's death in 1682.

Etchings of the Italian school from Annibal



FROM "CRIES OF BOLOGNA" AFTER CARRACCI.

Etched by Simon Guillain.

(*Size of original etchings* 6¼ *in. by* 10½ *in.*)

[*To face page* 68.

Carracci to Stefano della Bella with his fourteen hundred subjects we must dismiss, as, for various reasons, unlikely to appeal to the beginner, though of Stefano della Bella, who was contemporary with Hollar, there are many fine etchings which can be obtained for little expenditure. The illustration from the set of five ovals entitled *The Five Deaths*, representing scenes during the plague in Florence, is from a print which cost the writer a shilling. (Facing p. 62.)

Of Jacques Callot, the French engraver (1592–1635), there are fourteen hundred known plates, and he offers a field to the young collector. His subjects are varied in character, he etches festivals and tournaments and jousts; he is at home with sieges and military exercises. He faithfully depicts the *Miseries of War*. His *Caprices* and his *Fantasies* are exuberant with picturesque joyousness and airy treatment. His figures of ladies and gallants in costume are as accurate as Hollar, but their environment is Italy. There is a touch of humour in much of his work that is delightfully piquant. In some of his etchings, in addition to the use of the needle scratched through hard varnish, a method of his own invention, he worked on the plate with a graver, as is exhibited in the lozenge-work in the shadows in the illustration of *St. Peter*, reproduced from a set depicting the Lives of the Apostles. The details in the background, though minute and rapidly done, show various incidents in the life of St. Peter. (Facing p. 64).

The fine set of grotesque figures *Balla di Sfessania* of twenty-four plates, may be procured for a little less than a sovereign. *The Life of the Prodigal Son*, of eleven plates, may be bought for 3s. each.

We reproduce four interesting plates by Simon Guillain, who was born in Paris in 1581, and died in that city in 1658. The whole set consists of eighty plates etched by him after Annibale Caracci's *Cries of Bologna.* They are the prototypes of Wheatley's *Cries of London.* They represent a Baker with his dishes of capons, a Rosary-vendor armed with wire and pincers to commence repairs, a Pedlar with his pack, and an Onion-seller with his pole, upon which are suspended strings of onions, not a whit different from the Breton peasant-lads who visit this country every season. (Facing p. 68).

It gives an added interest to the print collector to find little touches of human interest; he will fall in a muse reflecting on the suggestions conveyed by many of the details of old prints. In one of Holbein's pictures there is a merchant's ledger bound with that peculiar cross-stitching in strips of white vellum so familiar in the counting-house nowadays. Even the costermonger with his punnets of strawberries, apparently so cheap, is committing a very stale fraud by filling half the basket with fern leaves. When the Pope's Legate entered London in the days of Queen Mary with his cross gleaming from the prow of his barge, a man and a woman were placed in the pillory, so writes Henry Machyn, the Pepys of that day, in his *Diary*, for selling pots of strawberries, "the which the pot was not half full, but filled with fern."

The pedlar with his tray of gew-gaws reminds one of Autolycus in the *Winter's Tale* with his song of his wares—"lawn as white as driven snow," his bugle-bracelets and amber necklaces, his "golden

THE ANGLER.

From an etching by Ostade.

(*Size of original etching* $4\frac{5}{8}$ *in. by* $7\frac{1}{8}$ *in.*)

[*To face page* 70.

quoifs and stomachers," and "perfume for a lady's chamber."

Dutch Seventeenth-Century Etchers. — Of Dutch seventeenth-century etchers there is more than enough to satisfy the poor collector. *The Angler*, (facing p. 70) is from an etching by Adriaen van Ostade, cost the writer 5s. *The Humpbacked Fiddler*, *The Wife Spinning*, *The Spectacle Seller*, *The Child with a Doll*, are all well-known etchings by him. These etchings are in the manner of Rembrandt, though a long way removed in style. Prices of Ostade vary from anything up to £10. But since the taste for collecting him has grown less fashionable his prices are more often shillings than pounds.

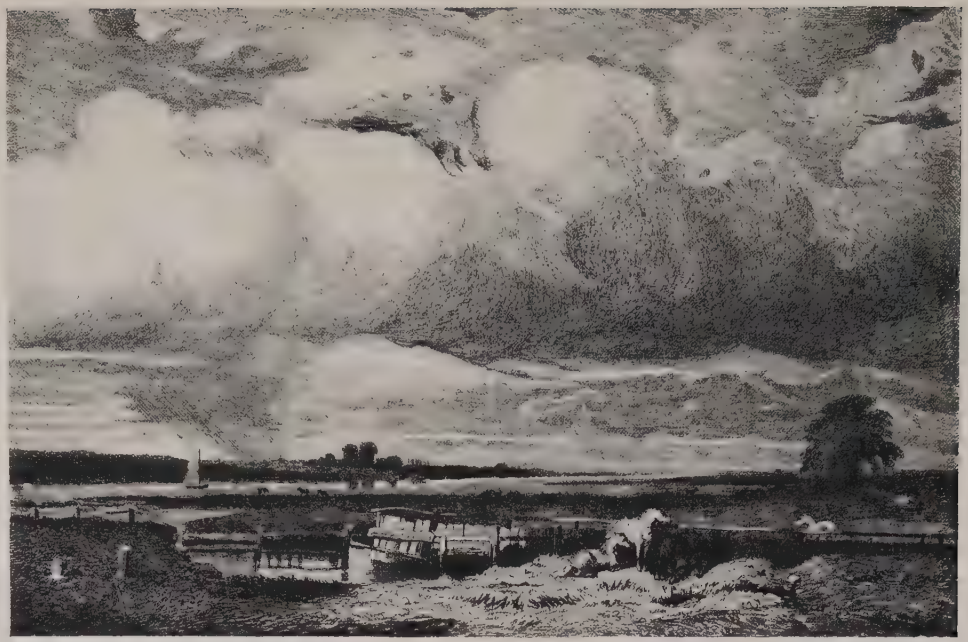
Ruisdael's etchings command higher prices, but Adrian Verboom, Seghers, Waterloo, Roghman, Everdingen, Bega, Dusart, Backhuysen, Berghem (some of the minor plates), Zeeman, Jan Both, K. du Jardin, and Paul Potter, though the last, like Ruisdael, is much sought after, are all within the limits of the beginner's estimate as to expenditure.

Some of these men, Ostade in particular, worked contemporaneously with Rembrandt, and most of them are strongly influenced by his work It is a period too little regarded by the average collector, whose love of prettiness has been exploited by fashionable dealers and those interested in influencing the buying tastes of the public. The young collector should learn to think for himself, and put aside the *dicta* of those more interested in salerooms and their traditions than in art and its qualities. If he will follow his own instincts, armed, of course, with

every possible scrap of information, and trained by the constant observation of good examples, he will find himself in the possession of a good and a valuable collection with the minimum amount of monetary cost. But what he lacks as capital in pounds, shillings, and pence, he must put into his hobby in indefatigable industry, and strive to know thoroughly that particular field to which he intends to devote himself.

The Revival of Etching.—The next great period of etching brings the art down to modern days. Méryon, the great French master, stands at the head of the French revival. Wilkie and Geddes, both Scotsmen, had graduated in etching, and Crome had bitten-in his favourite *Mousehold Heath.* But these stand as isolated as does William Blake in his poetry, who owned no immediate literary forbears, and whose spirit was ahead of his time. These etchers' work coming where it did made it remarkable.

The revival of etching in France was heralded by the work of Ingres, Delacroix, and Corot, all painters who practised etching. But Méryon (1821–1868), in the middle of the nineteenth century, was the great master whose freedom of line portrayed Paris as he saw it through the eyes of a poet. His etchings, like those of Rembrandt before him and Whistler and Seymour Haden after him, are most highly esteemed by all collectors. Méryon bravely fought against Fate. Originally a painter, he was obliged to follow etching by reason of colour-blindness. All the time he was producing his masterly plates he endured great privation and received little recogni-



LES ENVIRONS DE SOUTHAMPTON.

From an Etching by L. Gaucherel after J. Dupré.
(*Size of original Etching* $5\frac{5}{12}$ *in. by* $8\frac{1}{8}$ *in.*)

[*To face page* 72.

tion in his own day. He died in an asylum in 1868. In a fit of anger he destroyed all his copper-plates, and early impressions of his prints are very rare. There is a very marked difference in the quality of the various states and a corresponding difference in the prices paid for them. *L'Abside de Nôtre Dame de Paris*, etched in 1853, in its first state is worth £350, in its third state only £6. It is possible to pick up the third state of *Le Pont Neuf* for 30s.

Other well-known French etchers are Jules Jacquemart (1837–1880), whose delicacy of treatment and the fine rendering of texture entitle him to be regarded as the nineteenth-century Hollar. He executed a number of wonderful etchings to illustrate his father's *L'Histoire de la Porcelaine*, as well as a great many plates after pictures of well-known masters. His *Head of Christ*, after Leonardo da Vinci, is a masterpiece of delicacy and refinement. Felix Bracquemond, Charles Waltner, Edmond Yon, Chauvel, Koepping, and Boulard have all done masterly interpretations of pictures. Of Gaucherel (1816–1885), whose genius raised the interpretative school to a high level, we illustrate a fine etching after Dupré, entitled *Les Environs de Southampton.* (Facing p. 72).

Maxime Lalanne (1827–1886), one of the greatest of modern French landscape etchers, Appian, Le Rat, Helleu and Charles Jacque are original etchers, whose work should not be beyond the reach of the beginner whose hesitancy as to prices is only natural. We give an illustration of an etching by A. Queyroy, entitled *À Mestras*, which is masterly in its simplicity.

Of the school of interpreters a few shillings ought to procure a fair print by any of the group above-mentioned, and the happy possessor may rest assured that he has got a fine piece of etching. Add to these the names of Rajon, Leopold Flameng, Mongin, and Brunet-Debaines, whose works after the old masters have been familiarised in this country by the untiring efforts of Philip Gilbert Hamerton, whose profound criticisms of art in the pages of the *Portfolio* were the delight of a past generation.

The canvases of Meissonier have been interpreted by a crowd of masterly French etchers, whose work is much sought after by collectors and is rising in value. Chief among these men are F. Bracquemond, J. Jacquet, A. Jacquet, A. Boulard, E. Boilvin, Charles Courtry, A. Jamas, A. Mignon, A. Lalauze, H. Vion, E. Chiquet and L. Monzies.

It is impossible here to deal with the work of Seymour Haden and Whistler. It is amazing in its fecundity, and filled with every subtlety of the art. One does not commence one's musical education with "Tannhaüser" nor even with the "Moonlight Sonata." The student will, before he has advanced many years, come across some of the beauties of these two modern masters, and if he has profited by his first steps he will stand abashed at the incomparable technique of these giants, who, with Rembrandt and Méryon, rank as the world's greatest etchers.

If possible, endeavour to see Whistler's *Black Lion Wharf*, his *Thames Police*, and his *Balcony, Amsterdam.* Of Sir Francis Seymour Haden, *On*

À MESTRAS.

From etching by A. Queyroy.
(*Size of original etching* 6 *in. by* 8¼ *in.*)

(*An enlargement of a portion of this appears opposite p.* 36.)

[*To face page* 74

the Test, Erith Marshes, 1865, and *Sunset on the Thames* are most representative.

The reader by this time will have seen that etching is divided into three broad classes. And the order in which they are placed below is that of their relative value.

In the first rank of etchers are those who conceived their own designs and etched them in swift lines with the needle on the copper, as, for example, Rembrandt, Méryon, Seymour Haden, and Whistler. Méryon, before his grand period (1850–1854), did not disdain to etch after Salvator Rosa and other old masters, and, similarly, Lalanne, Bracquemond, and others translated, in addition to producing original work. But it is the latter which entitles them to come under this first class.

Next in order come the etchers who translated their own paintings into black and white, as did the Dutch etchers of the seventeenth century.

Lastly there are the etchers who have limited themselves to interpreting the paintings of other men, either old masters or contemporary painters, The great exponents of this class are Gaucherel, Waltner, Rajon, and others of the modern French school, and Unger of Austria.

Line engravers and mezzotinters have also used etching in conjunction with their work, to which allusion will be made later. Turner was a masterly etcher, but used it as a means to an end, as will be explained subsequently.

Modern etching does not come under the heading of old prints, but Mr. Frank Short has produced,

and is happily producing, some masterpieces. His translations of the works of Turner and Constable and other masters are well known, but above all the poetic sense of stillness he weaves into his etchings of sand dunes and low-lying country is most profound. His *Low Tide and the Evening Star* is a fine example of his etching. M. Alphonse Legros, whose etchings have mainly been done in this country, is responsible for much of the impetus given to this art. Mr. R. S. Chattock in his *Old Moat*, etched in 1871, Mr. William Strang in his *Prodigal Son*, Mr. C. J. Watson in his *Chelsea*, Colonel Goff in his *Pool*, *Aldrington*, Mr. Frederick Slocombe in his *Where Many Branches Meet*, and Mr. Edward Slocombe in his *Rouen Cathedral*, Mr. Oliver Hall in his *Showery Weather*, and Mr. Frederick B. Burridge in his *Wisht Weather*, have all produced gems of etching worthy of the best traditions and worthy to uphold the dignity of English art.

It is the hope of the writer that this catalogue of fine and masterly work may induce the careless reader whose foot may stray into other paths to turn and carefully contemplate some of the work—great work and lasting work—that etchers have produced within the past twenty years.

The list is incomplete; there are many names crowded out for want of space, but the beginner will readily learn with the aid of these examples to discern what good work is like, and if these few sentences that have been written will induce one blade of grass to grow where none has grown before, the writer will not think his task barren of reward.

III

WOOD ENGRAVING

CHAPTER III

WOOD ENGRAVING

The technique of wood-cutting—The old masters—Albert Dürer and the German school—Holbein—The Italian wood-cutters—Early illustrated books in England—Its decline in the seventeenth century—Bewick and the revival in England—The followers of Bewick.

The Technique.—Engraving upon wood is a method of cutting away from the surface of the wood block all those parts not drawn upon by the artist, thus leaving the design standing in relief, just as the letters of type as used in printing.

The method of wood engraving is exactly the opposite of engraving on metal, in which the portions of the print required to be left white remain untouched, while the design is dug out of the metal. In wood engravings the portions intended to print black are left even with the surface, and the white parts are cut out.

In the early days of the art pear and sycamore wood were used and the designs were cut with a knife on the plank, that is with the grain of the

wood. In Bewick's day the wood used was box-wood and the engraver worked across the grain, and in place of a knife he used a graver.

The design on a wood block is, as are all the designs for metal or lithography, drawn in reverse, because an impression has to be taken on the paper upon which it is printed.

It is not necessary to enter into the early history of wood-cutting. Strong controversies have been waged between *savants* as to whether it was first employed for religious pictures or for playing-cards. The earliest typographical work containing wood-cuts of figures illustrative of the text appeared in the middle of the fifteenth century in Germany. The growth of printing and its universal extension is bound up with the use of woodcuts in early printed volumes, and they held their own up to the last decade of the nineteenth century, when the process block drove them from the field.

All engraving on metal is costly and is inconvenient to print separately, whereas wood blocks can be printed side by side with the letterpress. This gave long life to wood engraving and made it always a formidable rival to all forms of metal engraving.

The Old Masters.—In France a style was practised termed the *criblée*, or dotted style, from the fact that the block was punctured with holes, which printed white. This method soon gave place to the cutting of ordinary black lines. At first the woodcuts were decorative in quality, as decorative as stencilling. They were simply black lines on a white surface.

SAMSON SLAYING THE LION.

From a woodcut after Albert Dürer.
(*Size of original* 4 *in. by* 5½ *in.*)
(*An Enlargement of a portion of this appears opposite p.* 38.)

[*To face page* 80.

That is white surfaces were cut away from the wood, leaving these black lines standing in relief ready to be inked and printed with type.

Before the practice of wood-cutting had gone very far shading was employed and cross-hatching was used. Cross-hatching, of black lines crossing each other, is an easy thing in metal engraving, as such lines can readily be cut by the graver, whereas the wood engraver does not cut the lines out of his block but has to cut with great care the little white interstices.

A great impetus was given to wood engraving by the genius of Albert Dürer (1471–1578) and by Hans Holbein (1497–1543). It should be mentioned that it is doubtful if Dürer ever cut his own blocks or even drew on the wood. It is possible to arrive at this conclusion by inference. He was too great a genius to have missed the essential qualities of the technique of wood-cutting. But in Dürer woodcuts we find lozenge-work and cross-hatching and a departure from mere outline which he would hardly have employed if he had used the knife himself. In the illustration we give of Albert Dürer's *Samson Slaying the Lion* the number of lines must have been a sore trial to the wood-cutter. An enlargement of a portion of this is given in Chapter I. (opposite p. 38).

It is hardly necessary to prove this point by calling attention to the fact that some of the Dürer woodcuts were subsequently engraved by him on copper, as, for instance, the series of woodcuts, *The Great Passion*, afterwards rendered in copper. *The Great Passion*, consisting of twelve folio cuts, and

the *Little Passion* of thirty-seven small cuts, are his best known wood engravings. Thirty-five of the original wood blocks are in the British Museum.

Hans Holbein, in his well-known *Dance of Death* series of cuts, reaches the high-water mark of wood engraving. These were in all probability cut by Hans Lützelburger.

This remarkable series has been not only copied by various engravers but has been pirated in every conceivable manner. The first edition was published at Lyons in 1538, consisting of forty-one cuts. It was many times reprinted there. In all the editions subsequent to the third, which appeared in 1545, additional cuts are introduced. The eighth edition of 1562 contains fifty-eight cuts. Piracies were published at Venice in 1545 and at Cologne in 1555, and subsequently at other places with the subjects engraved on copper. Hollar etched about thirty of the subjects after a Cologne edition.

Even Holbein was hardly original, as the subject had appealed to former artists and was not uncommonly represented in the fifteenth century on the walls of cloisters of churches. At Lubeck, at Leipsic, at Dijon, at Paris, and at old St. Paul's in London there is a record of the subject, known in France at the end of the fifteenth century under the title of the *Danse Macâbre.* It was quite a favourite subject with old artists, especially of the German school, to depict Death at its ghastly work. The great text of all these artists was, " In the midst of life we are in death," and the subject appears repeatedly.

THE PREACHER.

From a woodcut by Lützelburger.

(*An enlargement of a portion of this appears opposite p.* 38.)

THE PLOUGHMAN.

From a woodcut by Lützelburger.

AFTER HOLBEIN'S "DANCE OF DEATH" SERIES.

(*Same size as original woodcuts.*)

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The King of Terrors had an especial fascination for delineators of the fifteenth and sixteenth century.

"The scytheman of the earth
Whose harvest rounds the year; who ne'er had dearth
Since first the world was peopled,"

is depicted with loving carefulness by Dürer, by Burgkmair, and by Lucas Cranach as though they revelled in the gruesome thought, expressed by the statue of Rollo, the old Norman at Rouen, whose forefinger silently pointing to the dust, has hardly need for the inscription: "Great lords and simple serfs—we all must come to this."

In the illustrations we give of two cuts from Holbein's *Dance of Death*, it will be seen how the technique subordinates itself to the design. In good wood-cutting black lines never cross each other. (Facing p. 82.)

It will be seen that the design is drawn with the fewest possible lines. *The Preacher*, expounding the Scriptures to his flock, is being summoned by Death, unseen and unheeded by either the preacher or the listeners. An enlargement of a portion of this is given (Chapter I. opposite p. 38).

In the little cut of Death harrying the teamster's horses, the Ploughman has reached his last furrow, the sun is setting, and the weary man is unmindful of the stroke of fate that is about to strike him down.

The Pope, the Emperor, the King, the Cardinal, the Rich Man, the Young Child, the Duchess, the

Gambler, the Drunkard, and many others are depicted as having with them an unseen visitor.

"The stately Queen his bidding must obey;
No keen-eyed Cardinal shall him affray;
And to the Dame that wantoneth, he saith—
'Let be, Sweetheart, to junket and to play.'
There is no king more terrible than Death."

Down the centuries come the sturdy lines of the old woodcut enjoining the Fool to lay by his folly, "This night thy soul shall be required of thee." It is this solemn message engraven into unenduring wood and impressed on perishable paper that has stirred the lover of old prints and bidden him take heed of the fate that overtaketh us all. It is the one thing Immutable.

"He spares not Lazarus lying at the gate,
Nay, nor the Blind that stumbleth as he may;
Nay, the tired Ploughman—at the sinking ray—
In the last furrow,—feels an icy breath,
And knows a hand hath turned the team astray.—
There is no king more terrible than Death."

Italian wood engraving exhibits more gracefulness, if less power, and the woodcuts in early books of Italy have occupied very special study. Fisher's work on "Italian Engravings," Dr. Lippmann in his "Italian Wood Engraving in the Fifteenth Century," and Mr. Pollard's "Early Illustrated Books" deal with great learning with this period of the art

VENUS AND CUPID.

From a woodcut by Jost Amman.

(*Size of original woodcut* $4\frac{5}{16}$ *in. by* $6\frac{1}{8}$ *in.*).

[*To face page* 84.

when Milan, Verona, and Ferrara vied with Venice and Florence in their presses, the latter city late in the century producing Savanarola's tracts illustrated with some fifty woodcuts.

There is a monotonous level in much of the old wood-cutting. The art as practised in early days was not to be compared with contemporary work on metal. It is cruder, coarser, and limited in its range. Among the most noticeable of the early work is that of Dürer's cutters, as, for instance, Hans Springinklee, of Nuremburg, who resided at Dürer's house; Altdorfer and Burgkmair, pupils of Dürer; Lucas Cranach (1472–1553), Hans Sebald Beham (1500–1550), Hans Baldung (1472–1553), and Lützelburger, of Basle, who worked for Holbein. Of Jost Amman, who came from Zurich to work at Nuremburg from 1560 till his death in 1591, we give a spirited design. (Facing p. 84.)

Lucas Jacobsz, called Lucas van Leyden, a contemporary of Durer, painter, engraver, and wood-cutter, performed the same mission for Holland that Dürer was doing for Germany in art, and Dirk de Bray, of Leyden, carried on the old traditions in the middle of the seventeenth century.

To descend to prices the beginner need not be afraid of the smaller, or rather of the lesser, known men. It was at one time fashionable to collect the great masters, but there is still room for the amateur who loves and appreciates his subject to procure good specimens at a low figure. Lützelburger's cuts are all rare, the others we have named have mostly found their way into well-known collections, but Jost

Amman may often be found at a reasonable price. His *Marriage at Cana* may be bought for fifteen shillings.

Thomas Bewick (1758–1828).—The seventeenth century saw the decline of wood-cutting, and in England the eighteenth-century examples are little other than chap-books and roughly-hewn illustrations to broadsides till the advent of Thomas Bewick.

The student will by this time have noticed that the term wood-cutting has been continuously employed in speaking of the art up to this time.

Later it will be shown how modern wood engraving is quite distinct, being based on different principles. Bewick stands at once as the great exponent of the possibilities of the art. He led all who followed him to realise the capabilities of the wood block. He himself rigidly adhered to the limitations of wood. He never crossed black lines. He was not the inventor of the white line, but he used it freely and adapted his designs accordingly. He was more rigid in his adherence to the qualities of the wood block than were some of the primitive wood-cutters. Bewick was at once a pioneer and a masterly adapter. He stands between the old masters and the modern school who grasped his technique, and in so doing diverted the art into new channels.

In the illustrations here given the first is a photograph of the actual wood-block itself, showing its appearance and actual size. It is of hard boxwood and is engraved across the grain. The block is square, and the sky showing the lumpy appearance

PHOTOGRAPH OF BEWICK WOOD-BLOCK.

(Same size as original.)
(In possession of the Author.)

WOOD ENGRAVING PRINTED FROM ABOVE BLOCK.

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is dug out with a scooper and is 1-16th of an inch below the other portions of the block, and is not intended to appear in the work. Underneath is an illustration of the wood engraving printed from this block. It exhibits Bewick's early manner and is not so detailed in finish as some of his smaller wood engravings. The use of white line freely cut is noticeable. It will be seen by the upper illustration that the calf of the man's leg appears as a furrow scooped out which prints white in the wood engraving below. The broad use of white line is shown in the thigh; each of these lines is a free cut by the graver which prints as a white line.

Bewick founded a school at Newcastle-on-Tyne, and his influence in his own day and subsequently, up to a period immediately preceding 1860, was most marked. Among his best known work are his "British Quadrupeds," first published in 1790; his "History of British Birds," of which the first volume, "Land Birds," was published in 1797; the second volume on "Water Birds" appeared in 1804. His large edition of "Æsop's Fables" was issued in 1818, not to be confounded with his early prentice work on "Gay's Fables" done in 1779, or with his "Select Fables" engraved in 1784.

He has the merit of drawing with accurate detail the natural history subjects he illustrated. Of the "Birds" he contrived to convey a remarkably suggestive picture, with the plumage and especial markings ably represented. In addition, too, he puts poetic touches on woodland or moorland or river background which place his subjects in their

natural environment. In the vignettes and tailpieces he exhibits a fine feeling for the qualities of landscape.

In the first volume of "Birds" the *Turkey* and the *Domestic Cock* are faithful portraits; he himself considered the *Yellow Bunting* as the best he ever engraved. In the second volume the *Common Duck* is simply drawn, but with a masterly regard to the technique of wood engraving and its legitimate use.

There is a very fine engraving in the "Quadrupeds" of a young child standing dangerously near the heels of a colt. It is only some two inches by three, but its size does not detract from its strength and beauty. If the reader will lovingly turn over some of the early editions of Bewick and linger over the vignettes and tailpieces he has introduced, viewing them with care through a magnifying glass, he will find himself in a realm of pictorial beauty.

In order to appreciate the command which Bewick had over the exigencies of the wood-block and his strenuous use of white line as often as possible, as being more readily engraved, the two illustrations placed adjacent will explain the differing technique of copper and of wood. They are both illustrative of the old fable of the contest between the Sun and the Wind over a traveller as to which of these two could the sooner prevail upon him to relinquish his cloak. We know that in the end after blustering Boreas had made the man wrap his cloak around him the closer, that Phœbus achieved an easy victory by melting the traveller with his warm and insinuating rays. (Facing p. 88.)

THE SUN AND THE WIND.
From a wood engraving by Bewick.
(Same size as original.)

THE SUN AND THE WIND.
From a copper engraving by H. Causé.
(Same size as original.)

The technique of copper and wood engraving compared.

[*To face page* 88.

The one is from an edition of the "Fables of La Fontaine," published in 1728, and is an engraving on copper by Henri Causé. Here the graver in its work on the copper plate has with ease produced black lines as shown in the rays of the sun stretched across the sky, and with equal ease the clouds and the foreground are elaborately cross-hatched.

The other is from an edition of Bewick's "Select Fables," first published in 1784. The white line is predominant everywhere. The clouds in the sky are nothing but white lines. The bent sapling on the left is white against a black background, the bank with foliage by the roadside is cross-hatched in white, and the flying rain was produced by slight and delicate strokes with the graver.

Of the school of Bewick there are Luke Clennell and Charlton Nesbit, both of whom have engraved illustrations to Bewick's works. Poor Clennell and his wife both became insane, and the latter dying left three motherless children. William Harvey, John Thompson, Robert Branston, John Jackson, J. W. Whymper, and W. J. Linton, the author of a volume, "The Masters of Wood Engraving," are all men whose work worthily carried on the traditions which Bewick first inculcated in his great pioneer work in inaugurating the revival of wood engraving.

Some mention, too, should be made of George Baxter, a wood engraver, who invented a means, which he patented in 1830, of reproducing oil paintings in colour by having two or three printings from the blocks after colour had been applied to them.

In regard to the style of the school of Bewick, most of the engravers were draughtsmen too. Clennell abandoned wood engraving for painting. The next stage of facsimile wood engraving reversed all Bewick's theories and cut everything away not drawn on the block by the designer. The tint style of Bewick made the wood engraver something more than a mere craftsman, he had to invent a set of lines of varying depth and strength to convey his subject in his own manner. Bewick worked from dark to light. The more lines there were the lighter the tone; in facsimile work the greater the number of lines the darker the tone.

In modern days the use of the white line has been practised in every conceivable fashion. The background has been stippled and rouletted with a fine gradation of tone, translations of the canvases of old masters have been produced in which the result has been obtained by engraving the wood-block with a network of white lines. The latest school again work from dark to light, and by the wonderful results obtained and the range and variety of treatment, Bewick is more than justified.

WOOD
ENGRAVING
THE VICTORIAN
FACSIMILE
SCHOOL

CHAPTER IV

WOOD ENGRAVING—THE VICTORIAN FACSIMILE SCHOOL

Wood engraving in the fifties—Pre-Raphaelite designers—Rise of illustrated journalism—Shops of engravers—The first use of photography—Pen drawings and wash drawings—What to collect.

In less than a quarter of a century after Bewick's day wood engraving fell into lean years. Various causes contributed to this, not the least being the rise of steel engraving. Bewick was a masterly designer; he engraved on metal and he engraved on wood. He could with ease translate a wash-drawing painted on the wood-block into line. The generations of wood engravers succeeding him did not always realise the necessity of mastering this art of translation. In consequence they fell into the hands of designers. A glance at illustrated books of the fifties and immediately preceding that date will show how it came to pass that the etched copper-plate was used by Cruickshank and by "Phiz" (Hablot K. Browne). The copper-plate had presented the same technical difficulties to the

eighteenth-century printers because it cannot be printed simultaneously with the letterpress as can a wood block; but, in spite of this, steel engraving had begun to be very popular in illustrated books.

The whole practice of wood engraving in the early and middle nineteenth century was wrong when it became necessary to employ a crowd of professional draughtsmen on wood. The wood engraver was no longer an artist, and by the loss of his hold upon art, he paved the way for photography which has so successfully displaced him.

One or two facts had a great influence on succeeding developments. The *Illustrated London News*, founded in 1842, gave an impetus to the wood engraver, and opened up a new field closed to the engraver on metal. This was the beginning of modern illustrated journalism. The early Victorian drawing-room was another factor in the problem. Our forbears loved to decorate their drawing-room tables with a series of sumptuous volumes arranged as the spokes of a cart-wheel. The "Keepsake," the "Book of Beauty," and others of a similar character, embellished with minute steel engravings, were produced to supply this demand. But the wood engraver did not stand idly by and see his art without patron; he strove to compete with the steel engraver, and so it came about that many fine volumes with illustrations printed on india-paper were issued having wood engravings as intricate as steel engravings. An edition of Gray's "Elegy," illustrated by Birket Foster, published in 1854, had wood engravings *in imitation of etchings!*

THE DIPPING PLACE.

From a wood engraving by Dalziel, after Birket Foster.
(*Size of original engraving* $5\frac{3}{8}$ *in. by* 7 *in.*)

***By kind** permission of Messrs. Routledge & Sons.*

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From about the years 1860 to 1870 — the classification is a rough one—many distinguished artists drew on the wood block, and their drawings were cut in facsimile by the wood engraver, and printed either as illustrations to periodicals or books.

Millais, Rossetti, and Arthur Hughes did the drawings for William Allingham's "Music Master," which was published in 1855. The wood engravings were executed by the Dalziel Brothers, who take a leading part in all that has to be written about the facsimile wood engraving of the middle Victorian period.

In 1857 appeared the Poems of Tennyson, published by Moxon, in which some of the pre-Raphaelite school made their essay into design. Rossetti and Millais did fine drawings, and Holman Hunt claims the recognition of posterity in his weirdly beautiful conception of *The Lady of Shalott.*

In 1858 Messrs. Routledge published an edition of Shakespeare, filled with the flowing designs of John Gilbert, a whole gallery of Shakesperian characters, the delight of one's childhood.

Once a Week was first published in 1859, and *Good Words* and the *Cornhill Magazine* in 1860. George Eliot's "Romola" appeared in *Cornhill* with the powerful illustrations of Leighton engraved by Dalziel. The early numbers of *Good Words* contain the work of Orchardson, McWhirter, and Pettie. Charles Keene, afterwards more famous in *Punch*, made his early attempts here and in *Once a Week.* He was really a generation before his time. The camera would have done as much

justice to him as it did to Phil May. He writes that his design "fell before the graver of Swain." But Keene is admittedly the finest master of the art of drawing on wood with pen and ink we have ever had. His use of lines of different thickness to give the illusion of texture, colour, or even weather was profound.

Rossetti writes in 1857 of his blocks for Moxon's Tennyson: "It is a thankless task. After a fortnight's work my block goes to the engraver, like Agag delicately, and is hewn in pieces." He bitterly complains of the "cutting and maiming" his work has undergone in Dalziel's workshop. There are various indications like these to show that the shops of engravers established by the Dalziels and by Swain did not always work in harmony with the designer.

In dealing with this period between the late fifties and the seventies it should be borne in mind that it is possible to look at it in two ways. Men who afterwards became great Academicians drew for the wood engravers, and have left scores of illustrations of exceptional merit. The period may be regarded as the golden decade in which singular work was produced by a band of great artists. The designs afford unlimited pleasure. It is a source of pride to be able to point to such a masterly effort, but—from the point of view of the wood engraver it is quite another story.

In collecting specimens of this period considerable stress is laid on the design which overshadows the masterly, if somewhat misguided, work of the wood engraver in facsimile. Poor Fred Walker used to

say to his favourite engraver, W. Hooper, after he had engraved one of the artist's drawings, "It does not look cut at all."

The traditions of Bewick were cast aside. There was infinite cutting and very little engraving to be done to produce in facsimile the drawings of these great designers who drew on the wood block, but never used the graver themselves.

The two firms of the Brothers Dalziel and Swain were responsible for all the wood engraving of this facsimile period. Dalziel's Illustrated Editions are remarkable for the fine work they contain. It was here that a successful attempt was made to outbid the demand for the steel engraver's work. Birket Foster's "Pictures of English Landscape," 1863 (Routledge), was a direct challenge to the metal engraver. In the reproduction of an illustration from this volume, *The Dipping Place*, it will be seen how wonderfully Dalziels cut these blocks.

A careful examination of these illustrations will show that black lines of the most delicate character cross each other in every direction. Cross-hatching is as frequent as if it were a steel engraving. At no other time in the history of wood engraving has so much patient labour been bestowed on rendering line for line and reproducing the touch of the artist. Under a magnifying glass it is only too evident what the labours of the wood engraver must have been to cut away the white and leave the black slender lines with such delicacy. Such intricate work would have been fitter in the hands of the line engraver on metal. (Facing p. 94.)

In 1863 was published Dalziel's "Parables of our Lord," containing some of the finest black and white work of Millais. Among the best of the wood engravings is *The Sower*, *The Tares*, and *The Prodigal Son*.

In 1865 other names appear:—J. D. Watson, G. J. Pinwell, A. Boyd Houghton, W. J. Lawless, J. Mahoney, F. Walker, J. W. North, and W. Small. Even Burne-Jones and Whistler did not disdain to draw on wood blocks destined for use in a magazine. There is a characteristic drawing by the former in *Good Words* for 1863, placed in the list of illustrations as by "Christopher Jones," and in *Once a Week* for 1862 there are four illustrations by Whistler.

Among some of the best known illustrated books of this period may be mentioned Defoe's "Plague" (Longmans), 1863, with designs by F. Shields, "Wayside Posies" (Routledge) and Jean Ingelow's "Poems" (Longmans), both published in 1867, with illustrations by North, Pinwell, and Edward Dalziel. Concerning "A Round of Days," 1866 (Routledge), "Ballad Stories," by Robert Buchanan (Routledge), the illustrated Goldsmith, and the "Arabian Nights" (Ward, Lock & Co.), first published in parts from 1863 to 1865, mention is made later in detail, nor should the edition of the "Arabian Nights" published in 1866 by Messrs. Warne be omitted.

To the list of magazines worthy of note may be added *London Society* and the *People's Magazine*, both of which had fine drawings.

The work of Frederick Sandys (1832–1904) is

CLEOPATRA.

From a wood engraving by Dalziel after F. Sandys.
(*Size of original engraving* 4½ *in. by* 7 *in.*)
"*Cornhill*," 1866.

By kind permission of Messrs. Smith, Elder & Co.

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worth considering in detail. Rossetti pronounced him "the greatest of living draughtsmen." He exhibited at the Royal Academy before he was twenty years of age, and from 1851 to 1886 his exhibits number forty-seven, mainly portraits in crayons. He lived with Rossetti for many years at Chelsea, and though not a member of the Pre-Raphaelite Brotherhood, he made their ideals his. The fascination of mediæval lore and the spell of mysticism had alike seized the minds of artists and poets. The great Arthurian legion had captivated Tennyson, and Sandys in his designs recalls the virility and symbolism of Albert Dürer.

Whereas Dürer's designs were spread across Europe from Nuremburg to Venice, the woodcuts after Sandys were limited to the *Cornhill Magazine*, *Once a Week*, *The Quiver*, *Good Words*, *The Argosy*, *The Churchman's Family Magazine*, and *The Shilling Magazine*.

The illustration reproduced of *Cleopatra* appeared in *Cornhill* in 1866 as an illustration to a poem by Swinburne of the same title; the wood block was cut by Dalziel.

The poem and the illustration are wedded. It would seem as if Swinburne had seen the drawing of Sandys when he wrote:—

"Her great curled hair makes luminous
Her cheeks, her lifted throat and chin.
Shall she not have the heart of us
To shatter and the loves therein
To shed between her fingers thus?

Small ruined broken strays of light,
Pearl after pearl she shreds them through
Her long sweet sleepy fingers, white
As any pearl's heart, veined with blue
And soft as dew on a soft night."

Until Her Death, which we reproduce, appeared in *Good Words* in 1862 to illustrate a set of verses by the author of "John Halifax, Gentleman." The verses are too feeble to repeat, and evidently written to order after seeing the drawing, which left the author, Mrs. Craik (then Miss Dinah Maria Muloch), uninspired.

Unfortunately the woodcuts after the drawings of Sandys are few, but in the list appended to this chapter there is ample information to indicate where his work may be found. There is a majesty of line and a powerful conception in the work of Sandys which place him high in the annals of British black and white art. Full justice has not yet been done to his genius. His drawings are already rare, and old numbers of the magazines to which he contributed are being eagerly sought after by collectors of good work.

It is a matter for congratulation that the original drawing of *Until Her Death* has been preserved, and is in the hands of Mr. Joseph Pennell. There is a photograph of the drawing on the wood block by Sandys of *Cleopatra* before it was worked upon by Dalziels; this is in the possession of Mr. George Murray Smith.

Photography.—With regard to the first use of

UNTIL HER DEATH.

From a wood engraving by Dalziel, after F. Sandys.
(Size of original 4 in. by 5 in.)

By kind permission of the proprietors of "Good Words."

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photography in connection with wood engraving, it is interesting to note that it was soon realised that it was desirable to save the drawings of the artists if possible. Obviously if they were drawn on the block the wood engraver cut them away. As early as 1857 patents were taken out for producing photographs upon wood ready for the engraver. Soon after 1861 this became a fairly general practice. It had two advantages—it enabled the engraver to compare his work with the original drawing, and it saved the drawing itself from destruction. There is a third incidental advantage, and that is that it is possible to make a process block from this original drawing and compare it with the wood engraving to see whether so much was really lost at the hands of the engraver and printer as the artists would have us believe.

In many cases when the designer drew on the wood block, some compunction seems to have seized the wood engraver, and this drawing was photographed upon another block to be cut, but the original block with the original drawing has been preserved. The Victoria and Albert Museum has a rich collection of wood blocks upon which are drawings that have not been cut up, and of early proofs from the wood blocks with artist's and engraver's corrections upon them.

It should, too, be mentioned that science came to the aid of the wood engraver; unfortunately it subsequently demolished him. In magazine work and in large editions of books it was found that the wood block could not stand the printing and the

rough usage it received. With increasing skill in typographic art came the invention of taking a metal cast, or as many metal casts as were found necessary, of the wood block and printing from them, and not from the wood block itself. These casts are known as *clichés*.

So that it will be seen that whereas photography was utilised to preserve the drawing of the artist, this later invention preserved the work of the wood engraver.

One of the most remarkable books issued in this period is Dalziel's illustrated "Arabian Nights," published by Messrs. Ward, Lock & Co. in 1865, with over two hundred illustrations, of which ninety are by A. Boyd Houghton. The rest are by Millais, G. J. Pinwell, J. D. Watson, and T. and E. Dalziel. But it is Boyd Houghton who stands pre-eminent. At that time he was only twenty-seven years of age, and Pinwell was only twenty-one.

Boyd Houghton's name carries with it a peculiar magic. It is not easy to forget the first peep into this wonderful edition of the "Arabian Nights." There is in his flowing lines a singular beauty. He conveys with dexterous cunning the life of the East. His drawings are filled with poetry and grace. This volume is unfortunately printed on bad paper, and each page is set in a style offensive to the eye, and has a crude framework around the letterpress. But in spite of everything, the wonderful designs of houris, and genii, of dervishes and singing-girls, of slaves, and of Bagdad merchants, illuminate the stories so perfectly that one forgets margin and type

and Victorian inelegance, and is carried as on a magical carpet straightway to the perfumed East.

There is another volume, "Don Quixote," published by Warne & Co. in 1866, with eight illustrations by him. There is the same touch of genius, the same masterly embellishment of the text, the same sympathetic reading. One can only marvel in no less abashed manner than did the incomparable Sancho Panza—there is only one Boyd Houghton, and when he is at his best there is none who can equal him.

The illuminations of the "Arabian Nights" with their wonderful delicacy, and the delightful dreaminess of their flowing lines, piles of gossamer draperies, intricate lace-work, fretted woodwork of Arabic geometric design, and subtle suggestions of Oriental colour, give full and detailed pictures of life "east of Suez," filled with the naturalism of Omar himself. It is difficult to realise that the man who drew these illustrations suffered from physical disabilities, which almost put into shade the infirmities of Robert Louis Stevenson who wrote gaily while the blood was literally pouring from his mouth.

From boyhood Arthur Boyd Houghton had lost the entire sight of one of his eyes. A man gifted with the highest artistic powers, deft with his pencil, relying upon his vision to correct his imagination to be deprived of half his powers, is grim tragedy. Nor is this all. As he grew older the sight of the remaining eye, due no doubt to the increased strain put upon it, grew weaker. It is awful to know that for many days at a time he was in such pain owing to inflammation affecting his one eye, that he was

practically blind. Milton in his blindness was a monarch compared to the tortures of this poor artist, striving for light and for fame, condemned by inexorable fate to temporary blindness.

Vierge, the renowned black and white artist, whose illustrations to "Don Quixote" and "Gil Blas" won him European renown, was stricken by paralysis down the right side, and lost his speech. Even this stops a long way short of blindness. Vierge with a bravery that only genius in the supremest moments of tragic difficulty can overcome, now draws with his left hand. But Arthur Boyd Houghton, the sometime blind artist, bereft of one eye, surely stands pre-eminent among men of genius for his heroic fight against Fate and his triumphant victory. His niche in the temple of fame should be doubly honoured, since he wrested success from despairing misfortune.

It cannot fail to be an added tribute new admirers will pay to his genius who now learn for the first time of his affliction. He is not to be judged as a freak. It were pitiable to judge him as a one-eyed man who as a *tour-de-force* drew beautiful pictures. His work will bear comparison with any black and white artist in England either before or since his day. There is little doubt that he worked with a rapidity born of the circumstances. He worked while there was yet light. He stayed not to perfect or retouch his work with second thoughts. There was no second thought needed. Red-hot from his brain the designs burned themselves on to the wood block. He had a swift hand and an unerring touch, and the dream-

THE DERVISE PLUCKS THE HAIRS FROM THE CAT'S TAIL.

From a wood engraving by Dalziel, after a design by A. Boyd Houghton.

(*Size of original* 5¼ *in. by* 7 *in.*)

"*Arabian Nights*," 1865.

(*An enlargement of a portion of this appears opposite p.* 40.)

By kind permission of Messrs. Ward, Lock, & Co.

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world of beautiful forms he has left will last as long as paper and ink and binding hold their component parts together. To those who love to search through the byeways of Victorian illustrated magazines, there are to be found many beautiful wood-engravings either signed in full or with the magic initials A.B.H., which will amply reward them for the tribute their industry pays to the memory of this artist.

In the illustration here reproduced from the "Arabian Nights," entitled *The Dervise plucks the hairs out of the cat's tail*, there is something essentially new in English illustration. The strength of the line and the force of the imaginative design at once stamp Boyd Houghton as worthy of studious appreciation. The enlargement of a portion of this (opposite p. 40) shows the wonderful skill of Dalziel the engraver. In another illustration from the *Sunday Magazine* of 1871, entitled *The Withered Flower*, we do not ask what story is told in thin, early-Victorian verse. The design at once arrests us. The free use of white line, particularly in the canopy for the elephant and the filmy veil of the lady "sad-eyed and consumed with grief," cannot all have been the craftsman's touch of Dalziel. We prefer to believe that the design on the block indicated this treatment, and that Boyd Houghton more than many of his fellow-artists had realised to the full the technique of the wood-engraver. (Facing p. 106).

In "Ballad Stories of the Affections, from the Scandinavian" (Routledge), by Robert Buchanan, Boyd Houghton is marvellous. Pinwell, W. Small,

and C. G. Lawson all contribute fine work. In the list at the end of the chapter some of the finest designs are tabulated.

Pen-drawing and Wash-drawing.—Of the various styles of drawing on wood in the sixties, there are three broad divisions. The virile line, eliminating all local colour, of which the chief exponent was Sandys. The free and realistic line which endeavours to suggest local tone and colour as well as light and shade, of which John Gilbert, Millais, and especially Fred Walker, in its later developments were the chief leading stylists. The wash-drawing with a partial absence of line, leaving the interpretation into line to the wood engraver. Of this third style William Small was the first exponent. In modern wood engraving this has been developed both in the American and English schools to such a degree that wood engraving in its latter days and wood engraving in the days of Holbein and the old wood-cutters are governed by entirely different theories.

In the wood engraving by Dalziel, after Fred Walker, in "A Round of Days," one of Dalziel's Gift Books, printed with the illustrations on india-paper in 1866, his style is well interpreted by the wood engraver. This volume contains splendid work by G. J. Pinwell, J. W. North, J. D. Watson, and Boyd Houghton.

George J. Pinwell holds a high place in the plethora of designers of this peculiarly rich period. His costumes and his interiors, his dainty sentiment and his homely situations endear him to lovers of English genre drawing. From 1865 to 1875 he had

THE WITHERED FLOWER

From a wood engraving by Dalziel, after A. Boyd Houghton.
(*Size of original engraving* 5 *in. by* 6 *in.*)

By kind permission of the proprietors of the *' Sunday Magazine."*

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over sixty water-colour drawings exhibited at the Dudley Gallery and at the Royal Society of Painters in Water Colours.

The illustration (facing p. 108), is reproduced from Dalziel's illustrated "Goldsmith," published by Messrs. Ward and Lock in 1865, when Pinwell was only twenty-three years of age. There are a hundred pictures drawn by G. J. Pinwell in this volume, and very beautiful they are. The portrait of *Madam Blaize* is so good that Randolph Caldecott paid Pinwell the sincerest flattery by conveying it to one of his Nursery Books almost bodily.

Some of the uncut blocks for this volume of the "Works of Goldsmith" are in the possession of the Victoria and Albert Museum.

During the sixties the collector may find wood engravings after Millais by the hundred, Du Maurier, Charles Keene, and Tenniel may be found in even greater profusion. There is one early drawing by Millais illustrating Byron's poem of "The Dream" in Willmott's "Poets of the Nineteenth Century," published in 1857. Millais was then twenty-eight. A youth and a maiden are clasping hands. At an open door stands a saddled horse. There is a simplicity and a directness of sentiment in the drawing, and a suggestion of pathos conveyed by the masterly lines which it is difficult to believe ever proceed from the epoch in which the lustre ornament and the wax fruit under glass shade, the Windsor chair and the antimacassar were the prevailing features.

Of Leighton's illustrations to *Romola* there is a

true mediæval atmosphere pervading them all. The fierce, revengeful hate burning in the sunken sockets of Baldassare as he grips Tito's throat by the river-side strikes a note of terror and of awe. There is something too real about the scene to be pleasing. It is not a nightmare, it is an actual episode. There is about this volume of illustrations a sense of tragedy difficult to dispel, unrelieved by the light touches of little Tessa drawn with consummate skill.

These illustrations were published in two sumptuous volumes in 1880 printed on india-paper, but they are not so strong as in the original issue, where the ink, after forty-six years, has grown mellow in tone.

We reproduce from the pages of *Cornhill*, 1860, a wood engraving by Dalziel after a design of *The Great God Pan* by Lord Leighton, illustrating Mrs. Browning's poem :—

What was he doing the great god Pan,
Down in the reeds by the river?
Spreading ruin and scattering ban,
Splashing and paddling with hoofs of a goat,
And breaking the golden lilies afloat
With the dragon-fly on the river?

* * * * *

"This is the way," laughed the great god Pan,
(Laughed while he sat by the river!)
"The only way, since gods began
To make sweet music, they could succeed."
Then, dropping his mouth to a hole in the reed,
He blew in power by the river.

MADAM BLAIZE.

From a wood engraving, by Dalziel, after G. J. Pinwell.

(*Size of original* $5\frac{1}{8}$ *in. by* $6\frac{3}{4}$ *in.*)

Goldsmith's Works, 1865.

By kind permission of Messrs. Ward, Lock & Co.

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Sweet, sweet, sweet, O Pan,
Piercing sweet by the river!
Blinding sweet, O great god Pan!
The sun on the hill forgot to die,
And the lilies revived, and the dragon-fly
Came back to dream on the river.

It is the consummation of art to have the design of him whose canvases record the sunlit splendours of the Golden Age, wedded with the song of the poetess of whom the grateful Florentines recorded on slab of marble on the wall of Casa Guidi, she "linked her England with our Italy."

There is little doubt that to the collector with small means the school of wood engraving after these great designers we have indicated from 1858 to 1870 offers remarkable facilities for acquiring for a small outlay some remarkable examples of this art. Unfortunately bad printing and bad paper have lessened the artistic excellence to a very considerable degree. It is almost wonderful that the printers did not batter the wood blocks out of all recognition. The original design as drawn on the wood block was one thing, and the finished result when printed was another, especially in the pages of a magazine. But we must be thankful for what is now remaining as an inadequate record of a great period of English design when the achievements of one or two of the greatest among the men who drew on the wood block entitle them to be regarded as in the first rank.

There is something particularly charming in collecting these old wood engravings. They are to be

found in the most out-of-the-way places, and in the most unlikely magazines. The titles of some of these old magazines have a forbidding ring about them, and are suggestive of early-Victorian days when Sunday reading was limited to one or two volumes, and these aforesaid magazines were evidently acceptable to a generation less broad than our own as an innovation after Bunyan's "Pilgrim's Progress."

The early numbers of the magazines we have enumerated teem with fine designs, and to the names already given we must add Mrs. Allingham (Miss H. Paterson), Mrs. Staples (Miss M. E. Edwards), Paul Gray, and C. Green.

As to prices, it is rather a question of pence than shillings. Many of these old magazines can be purchased for a shilling a volume. Some of the illustrated volumes, other than periodicals, are beginning to increase in price, because collectors are inquiring for them, and they have an appreciative public in Germany. But it is not yet too late for the lover of these bygone treasures to gather from the field a score or two of really fine wood engravings representative of this period.

In the list which follows a fairly wide selection is given to enable the beginner to glean much that is valuable from a very prolific time, crowded with work of strikingly original character and instinct with vigour which has inspired all that is best in the modern school of wood engraving.

What to Collect.—The following is not intended to be a complete list, but purports to indicate various sources where engravings may be found representa-

THE GREAT GOD PAN.

From a Wood Engraving by Dalziel, after Lord Leighton.

(*Size of original* 4 *in. by* 6⅞ *in.*)

"*Cornhill*," 1860.

By kind permission of Messrs. Smith, Elder & Co.

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tive of the first period when the *facsimile engravers* reproduced with exactitude the pencil or pen-and-ink drawing of the artist on the wood block, and of the later period when the *translators* converted with sure knowledge the wash-drawing of the artist on the wood block into black and white line:—

FREDERICK SANDYS (1832–1904).	Rosamund, Queen of the Lombards. *Once a Week*, 1861.
	The Old Chartist. *Once a Week*, 1862 (Swain, engraver).
	Harold Harfagr. *Once a Week*, 1862 (Swain, engraver).
	Manoli. *Cornhill*, 1862 (Dalziel, engraver).
	Miranda. *Cornhill*, 1862 (Dalziel, engraver).
	Until Her Death. *Good Words*, 1862 (Dalziel, engraver).
	Amor Mundi. *Shilling Magazine*, 1865.
	Cleopatra. *Cornhill*, 1866 (Dalziel, engraver).
	Proud Maisie. *Cassell's Family Magazine*, 1881. *English Illustrated*, 1891.
	Danæ in the Brazen Chamber. *The Hobby Horse*, 1888.
SIR JOHN GILBERT (1817–1897).	Falstaff and His Ragged Recruits. *Shakespeare*, 1858 (Routledge).
	Many Illustrations. *Illustrated London News* (from 1842).
	Burial of Knox. *People's Magazine*, 1867 (J. W. Whymper, engraver).
	Night Flight of the White Witness. *Punch*, February 14, 1863 (Swain, engraver).
ALFRED RETHEL (1816–1859).	Death the Friend. *Sunday Magazine*, 1871 (Dalziel, engraver).
SIR J. E. MILLAIS (1829–1896).	The Enemy Sowing Tares. *Parables of Our Lord*, 1864 (Dalziel, engraver).
	The Sower. *Parables of Our Lord*, 1864 (Dalziel, engraver).
	The Prodigal Son. *Parables of Our Lord*, 1864 (Dalziel, engraver).
	The Pharisee and the Publican. *Parables of Our Lord*, 1864 (Dalziel, engraver).

Sir J. E. Millais (1829–1896).	The Dream. *Willmott's Poets of the Nineteenth Century* (Dalziel, engraver).
	Love. *Willmott's Poets of the Nineteenth Century* (Dalziel, engraver).
	Was it Not a Lie? "Framley Parsonage," *Cornhill*, 1861 (Dalziel, engraver).
	She Threw Herself at His Feet. *Orley Farm* (Trollope).
Frederick Walker (1840–1875).	Illustrations to "Philip on His Way Through the World" (Thackeray). *Cornhill*, 1861.
	Love in Death. *Good Words*, 1862 (Dalziel, engraver).
	Illustration to Miss Thackeray's "Elizabeth." *Cornhill*, 1862.
W. Holman Hunt	The Lady of Shalott. *Tennyson* (Moxon), 1857.
Ford Madox Brown (1821–1893).	Prisoner of Chillon. *Willmott's Poets of the Nineteenth Century* (Dalziel, engraver).
	Several Illustrations. *Willmott's Sacred Poetry*, 1857.
	The Vagrants. *Once a Week*, 1866 (Swain, engraver).
	Elijah and the Widow's Son. *Bible Gallery*, 1881.
Dante Gabriel Rossetti (1828–1882).	Seven Illustrations. *Tennyson* (Moxon), 1857 (W. J. Linton and Dalziel, engravers).
Sir John Tenniel.	Prince Assad and the Fire-worshippers. *Dalziel's Arabian Nights*, 1865.
	Many Drawings. *Punch* (Swain, engraver).
Frederick, Lord Leighton (1830–1896).	The Great God Pan. *Cornhill*, 1860.
	Tessa at Home. "Romola." *Cornhill*, 1863–64 (Dalziel, engraver).
	The Visible Madonna. "Romola." *Cornhill.*
	"But You Will Help Me?" "Romola." *Cornhill* (W. J. Linton, engraver).
	"Will His Eyes Open?" "Romola." *Cornhill.*
	Cain and Abel. *Dalziel's Bible Gallery*, 1881.
	Rahab and the Spies. *Dalziel's Bible Gallery*, 1881.
	Moses Views the Promised Land. *Dalziel's Bible Gallery*, 1881.

ARTHUR BOYD HOUGHTON (1836–1875).	The Princess Parizade. *Dalziel's Arabian Nights*, 1865.
	Gulnare Summoning Her Relatives. *Dalziel's Arabian Nights*, 1865.
	The Princess of Bengal. *Dalziel's Arabian Nights*, 1865.
	The Beautiful Slave. *Dalziel's Arabian Nights*, 1865.
	The Fisherman Drawing His Net. *Dalziel's Arabian Nights*, 1865.
	Zobeidé Prepares to Whip the Dogs. *Dalziel's Arabian Nights*, 1865.
	The Legend of the Lockharts. *Once a Week*, 1865.
	The Pope and the Cardinals. *Good Words*, 1868.
	The Good Samaritan. *Sunday Magazine*, 1868.
	The Sower. *Sunday Magazine*, 1868.
	Joseph's Coat. *Sunday Magazine*, 1868.
	The Saint's Story. *North Coast and Other Poems.*
	Ballad of the Stork. *North Coast and Other Poems.*
	How Sir Tonne Won His Bride. *Ballad Stories* (Robert Buchanan), 1869 (Dalziel, engraver).
	Signelil the Serving-maid. *Ballad Stories* (Robert Buchanan), 1869 (Dalziel, engraver).
	The Shakers—Religious Dance. *Graphic*, May 14, 1870 (Swain, engraver).
SIR EDWARD BURNE-JONES, BART.	Summer Snow. *Good Words*, 1863.
J. MCNEILL WHISTLER (1834–1903).	Six Drawings. *Once a Week*, 1862.
	Illustrations to *Cloister and the Hearth* (Reade).
CHARLES KEENE.	Illustrations to *Evan Harrington* (Meredith).
	Many Drawings for *Punch* (Swain, engraver).
J. PETTIE.	Old Man and Child. *Good Words*, 1863.
J. MCWHIRTER.	Autumn. *Good Words*, 1862.
J. D. WATSON.	Sheherazade Relates Her Story to the Sultan. *Dalziel's Arabian Nights*, 1865.

EDWARD DALZIEL (1817–1905).	The King Rewards the Astrologers. *Dalziel's Arabian Nights*, 1865.
THOMAS DALZIEL (1823–1906).	The Sultan Addressing His Sons. *Dalziel's Arabian Nights*, 1865.
	Fetnab and the Caliph. *Dalziel's Arabian Nights*, 1865.
LUKE FILDES.	Cassandra. *Once a Week*, 1867 (Swain, engraver).
G. J. PINWELL (1842–1875).	One Hundred Drawings. *Goldsmith* (Ward, Lock), 1865 (Dalziel, engraver).
	The Old Couple and the Clock. *Round of Days* (Routledge), 1866 (Dalziel, engraver).
	Madame de Krüdener. *Sunday Magazine*, 1865.
W. SMALL.	Grace's Fortune. *Good Words*, 1867 (Dalziel, engraver).
	After the Play. *Good Words*, 1869 (Dalziel, engraver.
	The Collier. *Sunday Magazine*, 1871 (Dalziel, engraver).
	Going to Market, Connemara (water-colour drawing). *Graphic*, 1873 (Williamson, engraver).
TOWNELEY GREEN.	A Night Scene on the Thames. *Sunday Magazine*, 1870 (Dalziel, engraver).
	The Flute. *Sunday Magazine*, 1870 (Dalziel, engraver).
HUBERT HERKOMER.	The Silent Pool. *Good Words*, 1869 (Dalziel, engraver).
	Illustrations to "Story of the Plébiscite." *Cornhill*, 1872 (Swain, engraver).
J. MAHONEY. (died 1882).	How Amyas Threw His Sword in the Sea. "Westward Ho!" *People's Magazine*, 1867.
	Hohenlinden. *People's Magazine*, 1867.
	The Sea King's Burial. *People's Magazine*, 1867.
	Lady Jane Grey Refuses the Crown. *People's Magazine*, 1867.
ARTHUR HUGHES.	Whiteladies. *Good Words*, 1875 (Swain, engraver).
	White Horse Hill. *Tom Brown's Schooldays*, 1872 (Cooper, engraver).

ARTHUR HUGHES.	William's Defeat at Back-swording. *Tom Brown's Schooldays.*
F. W. LAWSON.	The Carol (crayon drawing). *Once a Week*, 1868 (Swain, engraver).
G. DU MAURIER 1834–1896).	"Harry Richmond, My Son, now of Age." Meredith's "Harry Richmond." *Cornhill*, 1871.
	Many Pen Drawings. *Punch*, 1872–86.
J. LAWSON.	Axel and Walborg. *Ballad Stories* (Robert Buchanan), 1869 (Dalziel, engraver).

V

MODERN WOOD ENGRAVING

CHAPTER V

MODERN WOOD ENGRAVING

The exigencies of illustrated journalism—The advance of photography—Haste and cheapness help to kill good work—Collaborative engraving—The rise of the great American school—William Morris and the Kelmscott Press—Foreign wood engravers—The aspects of wood engraving to-day.

THE same qualities that in the masterly hand of Sir John Gilbert, the *doyen* of designers for the wood block, helped to place the art of wood engraving on its feet helped to destroy it. The *Illustrated London News* revolutionised modern journalism. It was founded in 1842 by Mr. Herbert Ingram, and outlived a series of rivals until 1869, when the *Graphic* was founded by Mr. W. L. Thomas. Our fathers lived in stormy times. When the Revolution in Paris broke out in 1848, Gilbert achieved journalistic renown by drawing for the wood engravers in two or three days, from newspaper descriptions, ten pages of designs to appear in a special double number. *Nous avons changé tout cela* and such feats of imaginative

pictorialism are only foisted upon the public by the halfpenny illustrated press. Sir John Gilbert was the man for the hour. Messengers were despatched to his house at Blackheath with a wood block and a verbal description of the subject required. The boy was told to take a walk on the heath for an hour or two, and on his return the block was ready. The Crimean War in 1854, the Indian Mutiny in 1857, and the Franco-Prussian War of 1870 demanded pictorial treatment.

Time was as important a factor in these days as cost, with the advance of cheaper photographic methods, came to be at a later date. The wood engraver who worked against time must be pardoned as the victim of a system. He often sat up all night to produce a block just in time to satisfy public curiosity. In examining some of this old work the collector will observe straight white lines cutting up the picture into sections. This is due to an invention, late in the sixties, by Mr. Wells, which enabled the wood block to be cut into squares and joined together, each square being engraved by a different man. As many as ten engravers sometimes worked on one block. As may be readily imagined, this did not help to advance wood engraving as an art. It was ingeniously commercial.

This collaborative engraving, where a man was given a piece of a big surface to engrave to fit on to the work of several others, was the first step to destroy all artistic value in wood engraving, and the shops of engraving—Dalziels, Swain, Charles Roberts, and others—did more to destroy individuality, and

consequently artistic value, than anything else in modern wood engraving. To-day the American process engraver has struck a new note in photographic reproduction by reverting to individual personal work, and in the current magazines much of this work bears the name of the man who has worked on the half-tone block.

The great American school of wood engravers has produced some of its best work in the *Century* and in *Harper's Magazine*. These magazines are better printed than anything appearing in England, and consequently greater justice is done to the work of designers and engravers.

The masters of the American wood engravers were our own weekly illustrated papers. In the eighties they drew inspiration from the best work of the English wood engravers, and the walls of the engraving rooms of the American illustrated magazines were covered with wood engravings from the old country. The experiments of Mr. W. L. Thomas, of the *Graphic*, to reproduce by wood engraving the tones of wash-drawing, or of the chalk sketches, were carefully treasured across the Atlantic. The influence of W. J. Linton, the engraver whose masterly use of white line is exemplified in a fine engraving of a *Study of a Head*, after Titian, reproduced by Mr. Philip Gilbert Hamerton in his *Graphic Arts*, 1882, and the later developments of the school of W. Small, the black and white artist, gave greater scope to the engraver, and made his labours of artistic value in interpreting the feeling of work in colour.

For about ten years wood engraving made a great

and a final effort for recognition as a means of illustration to art magazines, and not least among the upholders of a moribund art were the proprietors of the *Graphic*, who continued to reproduce in their pages a fine series of wood engravings by men who did good work in face of strenuous competition by photographic methods. By this time wood engraving had thrown up the sponge in its efforts to contend with photography in illustrating current events. It attempted to free itself from the shackles of commercialism, and to rank again as one of the fine arts. A great school arose of men who worked as interpretative engravers of pictures by the old masters. Of these the boldest exponent was Stéphane Pannemaker, the Belgian wood-engraver, who had a studio in Paris, and reproduced in flowing line some of the best known works of old and of modern masters, including Gustave Doré's illustrations to Dante. As early as 1876 he exhibited a woodcut, *La Baigneuse*, at the Salon, "which astonished the art world by the amazing perfection of its method, all the delicate modelling of the nude figure being rendered by simple modulations of unbroken line."

The best living exponent of this school is Mr. Timothy Cole, of which we shall speak later. Bold, strong, flowing line cut with freedom, and depending on the quality of the line to express local colour, is the chief quality of this school, of which in England Charles Roberts (who had a studio or shop with a dozen assistants in Chancery Lane), Babbage and Frohment, and H. Uhlrich, who worked for the *Graphic*, were the best known engravers.

PORTRAIT OF A LADY.

From a Wood Engraving by H. Uhlrich, after Henri Lévy.

(Size of original engraving, 12 in. by 17½ in.)

An enlargement of a portion of this appears opposite p. 40.

By permission of the Proprietors of the "Graphic."

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Much of the work of these men which appeared in the eighties is masterly, and worthy of being represented in any collection dealing with latter-day wood engraving. There is the fine portrait of Cardinal Manning by C. Roberts, and that of Ruskin by F. Babbage, both treated in the larger and broader manner, which appeared in the *Graphic*. E. P. Donner, A. Comfort, M. Klinkicht, and W. T. Smith are worthy of mention among the later men, and, of course, Mr. W. Biscombe Gardner. We reproduce an illustration after a picture by Henri Lévy engraved by H. Uhlrich, of a *Portrait of a Lady*, which appeared in the *Graphic* of April 8, 1882, from the series, "Types of Beauty." (Facing p. 122.)

The collector will have noticed the absence of the white line cutting the block into sections in this later work. It is not that the wood block consists of one piece of wood, for the box-wood obtained from Turkey was still of small dimensions, not being greater than some three inches by four; so that it will be seen that the large full-page illustrations of the *Graphic* were made up of many of these blocks joined together. But only one engraver worked upon them, and a metal cast was taken of the block and printed from, so that the white lines of the joining sections never appear as a disfigurement. These *clichés* admitted of international use. Thus it comes about that some of the best known wood-engravers' work was published in England almost simultaneously with its appearance on the Continent. So long as the original wood block is in existence metal casts can be taken and printed from. This gave the

wood engraving extended life and a wide area of publication.

Stéphane Pannemaker (Pannemaker *fils*) has had this distinction in two continents, and Jonnard, the Belgian engraver, has been produced in this country as well as in France and in his own. A splendid example of his work is a portrait of *Lady Hamilton*, which appeared in the *Magazine of Art* October, 1889. And in the pages of the *Graphic* appeared the remarkable series of pictures after the pictures of Rembrandt by H. Baude, which are at once masterly specimens of modern wood engraving, and wonderfully brilliant in their interpretation of the feeling of the originals.

In size some of these measure 13½ inches by 17½ inches, and the translator has superbly rendered the qualities of the master he copied. One especially fine piece of work by Baude appeared as a full-page illustration in the *Graphic* on August 14, 1886, and is from a portrait by Rembrandt in the Gallery of the Hermitage at St. Petersburg.

Of Jonnard there have been many examples illustrated in this country, and we are enabled to reproduce a fine specimen of his work which appeared in Messrs. Cassell's *Magazine of Art* in 1889, *La Tricoteuse*, after Millet. The original size of this engraving is 6½ inches by 8¾ inches, and it naturally suffers somewhat by reduction. The original wood engraving is rich in quality, and suggests the colour of the foliage in a peculiarly delightful manner. The figure of the peasant girl knitting is masterly in its rendering of the work of Millet, which arrests one by its pathos and realism.

THE KNITTER.

From a Wood Engraving by Jonnard, after Millet.
(Size of original engraving $6\frac{3}{8}$ *in. by* $8\frac{5}{8}$ *in.)*

By permission of Messrs. Cassell & Co.

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During this transition period when process work was steadily gaining ground, *Punch* adhered to the old methods of wood engraving ; but even that time-honoured publication had finally to confine the attention of the wood engravers of Messrs. Swain to the cartoon.

Black and White, the first number of which appeared in 1890, strove to reproduce fine wood engraving, and its proprietors realised the importance of good printing, and procured machinery from abroad of the highest perfection to print their illustrations. Among a crowd of fine engravings there is one of especial note—the *Portrait of Tennyson*, by G. F. Watts, engraved by Mr. W. Biscombe Gardner. His work in the *Graphic* since its commencement is of a high order. He succeeded in reproducing chalk, oil, and water-colour subjects by Leighton, Watts, Burne-Jones, and Alma-Tadema, and in suggesting the style of each artist. Mr. Watts was particularly pleased with Mr. Gardner's interpretation of his work, and he was engaged to execute in wood engraving translations of the series of portraits of famous men which hung on the walls of Little Holland House.

With the advent of the *Sketch*, under the direction of Mr. Clement K. Shorter, who foresaw the future of modern illustrated journalism, and whose *Sphere* and *Tatler* ably testify to his keen insight and knowledge of the possibilities of process work, wood engraving was a thing of the past in journalism, and photography became firmly established.

By the time that wood engraving was on its last legs in the field of illustrated magazines and books,

most strenuous efforts were made by the eclectic to bring it back to life. The cry of the wood engraver was heard in the land. Many of the finest craftsmen went to America, and carried with them their art, which has helped to establish the modern American school. An International Society of Wood Engravers was founded in the nineties. Every attempt was made to awaken the interest of the public in wood engraving, but with no avail. Professor Herkomer, Mr. Walter Crane, and others preached to deaf ears.

The former, in dealing with "the cause of the rage for process work," speaks of the "immorality of cheapness," and says "The Sister-Sin to this and the outcome of it is the Immorality of Haste, and this is the cause of the threatened extinction of wood engraving. Haste is the black plague of modern times, for it entirely destroys the repose so necessary for the production of great art. It produces a restlessness which finds its only comfort in the literature of *Tit-Bits*. . . . We can welcome quick work from an artist, but it is a dangerous thing to impose rapidity on the engraver; *that* should once and for all be avoided."

William Morris when he produced his noble edition of "Chaucer" at his Kelmscott Press had the co-operation of Sir Edward Burne-Jones. Men were trained by Morris to draw and engrave designs exactly as he wanted them, and some of their work would have satisfied the craftsmen of the fifteenth century. Under his inspiration the students of the Birmingham Municipal School of Art produced a

"Book of Carols" with wood engravings which they drew and cut themselves. In the case of Sir Edward Burne-Jones, his slight pencil sketches were translated into the terms of wood engraving by Mr. Catterson Smith and drawn on the block before being cut by Mr. W. H. Hooper. Other of the designs of Burne-Jones appearing in the Kelmscott Press were from photographs of his works redrawn on the wood block by Mr. Fairfax Murray and others before being passed to the engraver. William Morris believed in wood-cutting, and with all the modern styles of wood engraving he would have nothing to say. In all probability William Morris himself handled the graver. The Pre-Raphaelite firm of Morris, Marshall, Faulkner & Co. certainly executed work on the wood block, for Dante Gabriel Rossetti's frontispiece to his sister's "Goblin Market" is signed M. M. F. & Co.

Following the Kelmscott came the Vale Press, which was guided by somewhat similar principles. Mr. C. Ricketts, Mr. Lucien Pissaro and Mr. Reginald Savage designed and cut their own illustrations.

It will be seen that this revival was on somewhat sumptuous lines, and that its appeal could only be of necessity to the few. The same mediæval spirit has actuated a band of revivalists in wood-cutting in France. M. Paul Colin has reverted to the use of the penknife instead of the graver and is as jealous of the true value of line as was William Morris. M. Felix Vallotton is another engraver whose work stands forth as something esoteric rather than popular.

Auguste Lepère is the Frederick Sandys of France,

with this exception, that he cuts his own blocks. His first original wood engraving appeared in *Le Monde Illustré* in 1879. His series of wood engravings of the towns of France which were produced in 1889 in *L'Illustration* are masterpieces. Together with a band of artists, he started a journal *L'Image*, which largely consisted of wood engraving. The "Paris Pittoresque" series in this is remarkable. He combines the modern realism of Steinlen with the picturesque qualities of Méryon. He is equally powerful as an etcher and as a lithographer as he is on the wood block. His work is held in high esteem by lovers of what is best in modern French black and white art.

In dealing with the crowded period of English draughtsmen for the wood block in the sixties the want of space precluded the mention of contemporary schools of design and wood engraving on the Continent. The French have been particularly happy in their application of wood engraving to illustrating popular volumes. When Sir John Gilbert was nineteen years of age an edition of "Gil Blas" was published in London with hundreds of wood engravings after Jean Gigoux, who disputes with Adolf Menzel, the German, the honour of being the father of modern illustration. In this "Gil Blas" a great number of engravers were employed—H. Lavoignat, Godard, Sears, Benworth, Maurisset, J. Thompson, Cherrier, Breviere, Andrew, Best, Leloir, Chevauchet, and R. Hart, all of whose signatures appear. In a fine illustrated edition of "Molière," published in 1845, with a preface by Sainte Beuve, there are many hundreds of

vignette illustrations after Tony Johannot, the prince of popular French illustrators. These wood engravings have many French signatures to them and a sprinkling of English wood engravers, such as Orrin-Smith, J. Thompson, and others, and as the names Andrew, Best, Leloir, always appear together as a signature, it is doubtful whether this be one wood engraver or three, as in some cases it seems to have been the practice for two engravers to work together.

An edition of "Les Chansons de Béranger" with a hundred and sixty illustrations engraved on wood appeared in 1866. This volume contains many fine designs and equally fine wood engravings bearing the names of Pannemaker, Regnier, Ansseau, and others.

Among the French wood engravers of more modern days the name of Edmond Yon must not be omitted. He was a painter as well as a wood engraver and etcher, and his work with the graver conveys the most subtle suggestion of the particular brushwork he is translating. One of his wood engravings in particular which appeared in the *Art Journal* as a full-page illustration in the late eighties entitled the *La Giudecca Canal, Venice*, from the picture by Charles Lapostolet, scintillates with light. The cloudless sky as a background occupies over three-quarters of the engraving, and it is an exceptionally fine rendering of tone graduated with intricate precision till it melts into the horizon. Pisan is another Frenchman whose work stands out for its breadth and strength.

In Germany, the home of Dürer and of Holbein, since the days of Adolf von Menzel whose *Frederic*

has mistakenly been credited with being the inspiration of the Pre-Raphaelite designers, the art of wood engraving has never been without its exponents. Since Vogel, Ungelmann, Kretzchmar and H. Müller cut in facsimile Menzel's designs, the light has not gone out. During the great arts and crafts revival in which all that was best and worst in Morris was distorted and plagiarised, Germany has upheld the dignity of wood engraving. A fine-art magazine, *Meisterwerke der Holzschneidekunst*, was given up to wood engraving to which the best Continental engravers contributed, including Weber of Leipsic, and Hofel of Vienna.

The American school of wood engraving, largely recruited by men who foresaw the bad days of the art in England, instinct with the genius that has made American illustrated magazines of world-wide reputation, took all that was best of Europe and remoulded the constituents into something that is more national in art than anything America has yet produced.

During the eighties some remarkable work appeared. It is mainly interpretative. The number of the engravers is legion. Unfortunately they grew to worship exactitude in their transcripts from old canvases, they copied the brush-marks and even the cracks on the canvas. There is a wood engraving by W. B. Closson after a portrait by Vandyck of *Charles I. and Queen Henrietta Maria*, in which the dilapidated state of the canvas is most clearly shown as a feature in the wood engraving.

Scattered up and down the American magazines

are to be found many fine examples of wood engraving, among many names the work of Frank French, G. Kruell, Henry Wolf, F. S. King, T. Johnson, Wellington, Bernstrom, Anderson, and Van Ness. But too often there is the indication of the machine used for producing elaboration of tint-work in the background and in the sky. The attempt to be overfine, and the strain to compete with the half-tone process block resulted in the decadence of the art of wood engraving carried on under conditions unfitted for its use.

Pannemaker *fils*, trained in his father's studio at Paris in the art of wood engraving, and himself a leader of the new interpretative school, contributed a magnificent specimen of wood engraving to the *Century* (vol. xvii.). It is a marvellous translation into black and white of the celebrated portrait known as the *Red Pope* by Velasquez in the Doria Gallery at Rome. This is something more than mere mechanical rendering of line for line, it reproduces in the language of wood engraving the same sensation that the original master conveyed with his pigments, and there is little lost in the translation from the golden bowl to the silver.

In conclusion, we take two typical examples of the modern school of American wood engravers, Mr. Elbridge Kingsley and Mr. Timothy Cole. They are both interpretative artists who bring true appreciation and gain inspiration from their subjects and convey them to the wood block. The one works in the open air and derives his inspiration directly from Nature, the other works with no less inspired manner

from daily contact and contemplation of his subjects in the great European galleries.

Elbridge Kingsley spent his boyhood on a farm in Massachusetts. He loves Nature in all her moods. As early as 1882 he engraved on his wood block a scene in black and white no less faithfully than the artist on his canvas and easel. His work is no less a creation than the painter etcher's. His especial distinction in the use of the graver lies in his beautifully delicate tones and in his treatment of masses. In his work as a translator he reaches the artist's *motif* and mood. He has engraved some fine blocks carefully printed on Japanese paper which have never reached the English public, but in his engravings after the Barbizon School of Corot, of Diaz, of Daubigny, of Rousseau, and of Troyon, he succeeds in catching the elusory styles of these painters which stamps his work as of the highest order. In the *Century* (1889) there is a fine wood engraving by Kingsley after Théodore Rousseau's picture, *The Ravines of Apremont*, and in the *Century* (February, 1891), *Twilight* after Rousseau is a masterpiece of wood engraving.

Mr. Timothy Cole represents another phase of wood engraving. He is equally interpretative, and he reproduces from the canvases of the old masters the qualities of their styles. The bulk of his work has appeared in the *Century Magazine* in his remarkable series of wood engravings after the old masters in the leading galleries of Europe. The Dutch and the Italian Old Masters were published in England by Mr. Fisher Unwin, and the Old English Masters

JACQUELINE DE CAESTRE.

From a Wood Engraving by Timothy Cole after Rubens.
(*Size of original engraving* $5\frac{3}{16}$ *in. by* $6\frac{9}{16}$ *in.*)

By kind permission of the Century Co., New York.

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were published by Messrs. Macmillan. In this latter issue of wood engravings an *édition de luxe* was issued at thirty guineas *net*. This edition is printed on hand-made paper, and is accompanied by two portfolios of proofs on Japanese paper, each engraving signed by the artist.

Mr. Timothy Cole was born—as was Browning—at Camberwell, and went to America when a child. He was apprenticed at Chicago to wood engraving, and built his style largely on W. J. Linton's work, who commended him in his early efforts. He is most thorough in his methods. In his pilgrimage to the galleries of Europe he lives with his subjects and does not allow haste to creep into anything he undertakes.

He is essentially a member of the new school of engraving, and Linton's formulæ as to objects in the foreground being bolder, and in the background finer, has little place in his technique. He seeks by every known means to reproduce in black and white what the artist portrays in colours. He applies himself faithfully to study the technique of the original before he translates it into wood engraving.

His method is to get a photograph of the original picture on the wood block and to sit with his back to the canvas, having a mirror to show the picture in reverse. He is thus able week after week to live with his picture in the Vatican or in the Louvre, or at the Pitti Gallery at Florence, or at the National Gallery in London. His magnificent series after the old masters stands as a monument to his powers as the greatest living interpretative wood engraver. In

the illustration we reproduce of a wood engraving by him of *Jacqueline de Caestre, wife of Jean Charles de Cordes*, by Rubens, from the original at Brussels, it loses somewhat by a slight reduction, but it conveys the brilliant colouring and the voluptuousness of that master's work in a manner impossible to any process work yet invented. This is the last word of wood engraving and if it is a moribund art it dies hard.

VI

LINE ENGRAVING THE EARLY MASTERS

CHAPTER VI

LINE ENGRAVING—THE EARLY MASTERS

The technique of line engraving—The early Italian school—Albert Dürer and the German school—Lucas van Leyden and the Dutch school—Early work in England.

The Technique.—In pure line engraving only the graver is used and etching is not employed in the outline. But a great number of plates are slightly etched before being worked upon by the graver. In line engraving a plate preferably and usually of copper is used, and into the highly-polished surface of this copper the design is cut with the tool known as the graver or burin. This is a prism-shaped bar of steel with a sharp point, having a wooden handle which rests in the engraver's hand, the motion being applied by means of his palm, and directed by his thumb and forefinger, which rest on each side of the graver towards the point. This tool, as the engraver uses it on the face of the metal in producing the furrow, dislodges a thin strip of metal. With a

properly-sharpened graver very little "burr" is made in cutting, the metal being removed with a clean shaving. In dry point, which has been referred to in connection with etching, this burr or slight ridge at the edges of the furrow gives a quality to the finished result in the print, but in line engraving all burr is removed by a tool called the scraper.

When the whole design has been incised on the metal in this manner, the plate is inked and then wiped. The ink fills the channels cut by the graver, and the plate is passed through a printing press having a damp sheet of paper pressed into the cut lines, which pressure transfers the ink from the plate on to the surface of the paper. The result is a print.

By this time the beginner will have come to realise that all engraving is in reverse, that is to say, all objects cut on the metal face the reverse way they face when printed. A blacksmith wielding a hammer would hold it in his left hand when drawn on the copper; in the finished print from the copper plate he would be right-handed. Upon holding any print to a mirror it will be seen what the copper-plate design looked like when inked.

Since the graver is pushed forward away from the engraver, and not held in the natural way as is a pencil or pen, the method is far less spontaneous than etching. The burin cannot attempt any sudden or momentary impulse of the artist, whereas the etching needle is as free as a crayon upon paper. In the old days four or five years was no uncommon period for an engraver to be employed upon one

FAITH.

TEMPERANCE.

From Line Engravings by Marc Antonio, after Raphael.

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plate. It is, therefore, the most laborious and the most studied in its effects of all forms of engraving.

As in the case of etching in its early years it was employed by men who were painters as well as engravers. These early masters did not copy their own painted works, but simply produced their drawings on the copper, which, when printed on paper, could be multiplied and widely circulated. Later it came to be the translation by the most careful, finished, and accomplished method of the great masterpieces of the painter's art. The great Italian school, who succeeded the goldsmiths who discovered the process, possessed the highest qualities of truth and beauty. From the middle of the fifteenth to the middle of the sixteenth century men whose names are renowned as painters worked with the graver. These original conceptions of genius have something peculiar in quality, indefinable by verbal description, from even the highest achievements of the greatest master-interpreters.

In Italy there was the school of Florence with Botticelli and Baldini, Fra Lippi and Robetta. At Padua there was Andrea Mantegna. Bologna and Modena and Venice vied with each other, and Rome boasted of Marc Antonio Raimondi, who reproduced the designs of Raphael under the master's supervision. At Bologna, Marc Antonio had wrought in the sweet school of Francesco Francia, at Venice he had executed his famous series of imitations after Albert Dürer. He was at Florence from 1510 to 1512, but it was the school of Rome which claimed him as her own. In his wonderful plates—*The Three Doctors*,

St. Cecilia, *Dance of the Cupids*, and *The Five Saints*—he establishes his claim to be regarded as one of the first and one of the most remarkable of the great succession of interpretative engravers.

We reproduce, (facing p. 138), two of Marc Antonio's engravings after designs of Raphael entitled *Temperance* and *Faith*. It should be mentioned that the works of Marc Antonio are very numerous, and although such a fine print as the *Massacre of the Innocents* after Raphael may fetch anything from £50 to £150, according to state, yet he is by no means beyond the reach of the poor collector. Although many forgeries are on the market of his more important plates, yet it is possible to procure very fair examples of his work at reasonable sums. *The Presentation in the Temple* may be bought for 15s., *The Flight into Egypt* for the same money, or a fine impression of the set of *Virtues*, such as we illustrate, at a guinea apiece.

In Germany the school of Nuremburg became illustrious. The Van Mechens, father and son, and Martin Schöngauer (1445–1499) and Albert Dürer (1471–1528) all contributed to carry the dexterity of the graver to a point of perfection not reached by the Italian school. Marc Antonio Raimondi reproduced Dürer's designs across the Alps till his flagrant imitations became a scandal. In spite, however, of the mechanical inferiority of the rudest Italian engraving it is superior in feeling, grace, and spirituality to the more finished German work ; although for impressive strength, for exquisite technique, and for brilliance of effect no line engravings were executed that can

MADONNA AND CHILD.

From a Line Engraving by Albert Dürer.

(*Size of original* $4\frac{5}{8}$ *in. by* 6 *in.*)

[*To face page* 140.

compare with the best examples of Albert Dürer and Martin Schöngauer, to whom must be added Lucas van Leyden of the Dutch school.

The reproduction of the fine engraving by Albert Dürer of the *Madonna and Child*, executed in 1518, exhibits that master at his best. The strength of his design has already been shown in the wood engraving of *Samson Slaying the Lion* (opposite p. 80). The number of Dürer's prints is very great, and among the best known are *The Prodigal Son* (1504), *The Knight, Death, and the Devil* (1513), *Melancholia* (1514), and the beautiful series known as the *Passion in Copper* (1508–1513), to distinguish it from the same subjects executed in wood.

Although many of the prints of Dürer command very high prices ; for instance, *Melancholia* in brilliant condition has brought over £60, and *St. Hubert Kneeling before a Stag* as much as £160, yet it is not impossible to obtain prints by Dürer for insignificant sums. The collector cannot be too wary in submitting all prints offered to him as the work of Dürer to the most searching examination, as forgeries of his work have been extant from his own day. *The Standard Bearer*, a small print, may be procured for half a sovereign. *St. Sebastian* (attached to a tree) for £1 5s., or an odd print from the sets of the *Passion* for half a sovereign. But the beginner is strongly advised not to commence with Dürer and embark upon the hazardous enterprise of attempting to obtain bargains in Dürer prints. It is really only after years of special study that the old hand is able now and then by a rare chance to pick up a fine print for a small sum.

From the death of Dürer in 1528 the German traditions were carried on during the sixteenth century by the group of seven engravers known as the "Little Masters" by reason of the small size of their plates. Heinrich Aldegrever (1502–1558), Albrecht Altdorfer (1480–1538), Hans Sebald Beham (1500–1550) and Barthel Beham (1496–1540) Pencz (1500–1550), Jakob Binck (1490–1569), Hans Brosamer (born in 1506), the last three being pupils of Dürer. The price of prints of this group cannot be said to be cheap, but a Brosamer may occasionally be met with for half a sovereign. Aldegrever and Altdorfer run into pounds. The *Medea and Jason* of Pencz or his *Crucifixion* may be bought for a sovereign, and some of his prints for as little as 5s. apiece. Barthel Beham's *Death of Cleopatra* is cheap at half a sovereign, and Hans Sebald's *Leda* may be procured for 15s. as a bargain.

Lucas van Leyden, the friend of Dürer, is the patriarch of the Dutch school. At the age of nine he had engraved plates after his own designs. His plates are a hundred and ten in number. Among the great engravers of the Renaissance of the North his name stands hardly less eminent than that of Dürer. His great excellence lies in ornament. His *Panels of Ornaments* have characteristics not dissimilar to Dürer's *Coat of Arms with the Cock.*

The Low Countries adopted the Germanised version of the Italian schools until in the seventeenth century Rubens and Vandyck created schools of their own. Rubens with his love of colour demanded a free and flowing style to interpret his voluptuous

PORTRAIT OF VANDYCK.

From a Line Engraving by Vorsterman, after Vandyck.

(Size of original engraving 6⅛ by 9⅝ in.)

[To face page 142.

beauties. Both Rubens and Vandyck threw off the shackles of stiff and precise line work in engravings after their canvases, and introduced the grace and freedom of the Italian Renaissance into the line engravers' work done under their guidance.

Paulus Pontius, Bolswert, Lucas Vorsterman (1578–1660) and his son of the same name (who worked about 1630) and Pieter de Jode the younger, born at Antwerp in 1606, whose father was a pupil of Hendrik Goltzius (1588–1617), a masterly engraver, all engraved after Rubens and Vandyck, and it was their practice to use etching freely in the translation of the artist's picture upon the copper plate prior to the use of the graver.

We reproduce a splendid example of engraving by Lucas Vorsterman the elder after Vandyck's *Portrait* of himself. This cost the writer 10s., and is an excellent specimen of the school of the Low Countries of the seventeenth century.

Line engraving first makes its presence known in England in Armada days in William Rogers, who worked from 1588 to 1604. He derived his inspiration from De Bry, an engraver from Liège, who settled in England. Rogers stands foremost as the most distinctive native artist. His magnificent full-length portrait of *Queen Elizabeth* deserves especial praise. Thomas Coxon, who worked about the same date, engraved portraits, and has the honour of being the first Englishman to produce an engraved caricature. Renold Elstracke, a Fleming, who settled in England (1598–1635), is another early master whose work, together with the above named, had its influence in

helping to found the English school. In 1616, Simon van de Passe, and in 1621, Willem van de Passe, sons of Crispin van de Passe, the great engraver of Utrecht, settled in England and established a definite school of engravers in this country.

Their pupils, and those whom they immediately influenced, include William Hole, Francis Pelaram, John Payne, Thomas Cecill, William Marshall, George Glover, and Robert Vaughan. In Elizabethan days the strength of the first group lay in their decorative quality in the management of the line and in their use of the dot. In heraldic device and in ornament they were especially remarkable. The later group departed from this style and their work took its technique from the Netherlands.

It is unknown whether Crispin van de Passe ever worked in England, but there is a magnificent engraved portrait of *Queen Elizabeth* after Isaac Oliver in the possession of the King. Among other well-known portraits by the same engraver may be mentioned *Robert Sidney*, *Earl of Leicester*, worth £3, *Sir Francis Drake*, dated 1598, having six lines under portrait, £2 15s., and *Henry*, *Earl of Southampton*, worth 30s.

Of the sons of Crispin Van de Passe, both engraved portraits of the English nobility, the prints of Willem van de Passe, executed wholly with the graver without the use of etching, are the more highly esteemed by collectors. His *James I.* and his *Prince Charles*, afterwards Charles I., are both rare prints. Of his brother Simon there are a great number of portraits all of value, though not infrequently a specimen may be

VERA EFFIGIES CLARISSIMI VIRI DOMINI GUALTHERI RALEGH EQV. AUR. etc.
Sim. Passe. fecit
Comit. Hollandiae
The true and lively portraiture
DATA FATA SEQVUTUS
of the Honourable and learned Knight
Sr. Walter Raleigh.

SIR WALTER RALEIGH.

From a Line Engraving by Simon de Passe.

[*To face page* 144.

secured for a comparatively small sum. *Edward VI.* may be bought for half a sovereign. *Henry Wriothsley, Earl of Southampton*, for 15s. *Sir Walter Raleigh* for 35s. Of this latter we reproduce an illustration, (facing p. 144), with inscription, "The true and lively portraiture of the honourable and learned Knight, S^r^ Walter Raleigh." There is another fine portrait taken from the many fine portraits left to posterity by Simon van de Passe, of *Sir Francis Bacon*, which we reproduce with inscription denoting that like prints "Are to be Sould by Iohn Sudbury & George Humble at the Signe of the white horse in Pope's head-Ally." The coat of arms at the top of the ornamental scroll bearing the motto *Moniti meliora*, with its stars and stripes as quarterings, gives a piquancy to the feverish interest exhibited in America, which pertinaciously continues, in spite of all disproof, to attribute to Bacon all that Shakespeare wrote. (Opposite p. 146.)

The engravers of Tudor days were more or less imbued with Continental technique and with Flemish traditions; innumerable portraits were engraved, both in England and abroad, of Queen Elizabeth, who loomed large in European politics. But with the Stuart dynasty arose a new school of engravers, more national, and having a fine sense of the picturesque. Vandyck had painted his gallery of beauties and his courtly band of noblemen—all that was fair and all that was chivalrous in an age when graceful elegance in costume was at its zenith. His masterpieces of the English aristocracy are scattered across the great European galleries

from the Hermitage at St. Petersburg to the Prado at Madrid, as a record of a galaxy of unrivalled beauty and the flower of the English nobility before the stormy days of the Civil War. Vandyck lived in sumptuous style at Eltham in the summer, at Blackfriars in the winter, and enjoyed to the full the splendid recognition of the Court and of the nobility. He died at Blackfriars in 1644, a year before Naseby, but not before many of his subjects had bitten the dust.

Vandyck would have turned in his grave had he known that his fine equestrian portrait of *Charles I.* with an equerry bearing a helmet—now in the National Gallery—was engraved by Pierre Lombart, who inserted in place of the head of Charles I. that of *Cromwell.*

Of the seventeenth-century engravers in England there is the work of William Faithorne the Elder (1616–1691), whose portraits of *Thomas, Lord Fairfax*, see illustration facing p. 148 (worth £12 in proof state), *Thomas Killigrew* (worth £5 for a fine print), and *Catherine of Braganza*, Queen of Charles II. (worth £40, a fine proof before lettering), are remarkable. These are almost taken at random from a magnificent series of fine portraits worked almost entirely with the graver by this renowned artist of London, who was born within sound of Bow Bells and died in Printing House Yard, Blackfriars. He fought against the Puritans, and after his release when the war was ended he opened a shop near Temple Bar, where he sold his own prints and those of famous Dutch and Italian engravers. It is pecu-

SIR FRANCIS BACON.

From a Line Engraving by Simon de Passe.

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liarly appropriate that at the present day the neighbourhood of Blackfriars should be given up to the production of illustrated magazines and journals printed by the latest twentieth-century presses, turned out by tens of thousands. The spirit of Vandyck and the spirit of Faithorne are evergreen, and it is a pity that Tallis Street and Temple Avenue should not straightway become Faithorne Street and Vandyck Avenue.

David Loggan (1635–1698), born at Dantzic, with his marvellous portrait of *Sir Thomas Isham*, in line, not to be confounded with his mezzotint portrait of the same subject, must be mentioned in passing.

William Sherwin, born in Shropshire about 1650, who worked from 1670 to 1710, executed some fine portraits in line as well as in mezzotint. His fine portrait of *Charles II.* in line, which is infinitely superior in character to his mezzotint portrait of the "Merry Monarch," which is picturesque and possessed of less character, is a masterpiece of sound engraving. It resembles in verisimilitude the waxen effigy of Charles II. in Bishop Islip's Chantry in Westminster Abbey, which, with its peculiarly wizened and singularly shrewd expression, is a sight never to be forgotten, recording in wax more faithful than sculptured marble the features of the profligate king taken after death.

Robert White (1645–1704), a pupil of David Loggan, brings the engravers' work down to Sir Godfrey Kneller's day, and that artist's portrait of *Sir Roger L'Estrange* is engraved by White in masterly style. His *Pepys* is worth a guinea, and he

has engraved a fine portrait of the notorious *Judge Jeffreys* after Kneller (worth £3 15s.), showing a physiognomy in defiance of all Lavater's laws, and seemingly representing a mild-mannered beau of gentle mien.

In latter days mezzotint became the paramount art of engraving, and line found its most powerful exponents in the wonderful French school in the days of Louis XIV., while in England the growth of mezzotint engraving developed to such an extent that it became almost the English manner.

Among the last of the long line of portrait engravers in line are Jacobus Houbraken, a Dutch engraver, and George Vertue (1684–1756), a London engraver, buried in the cloisters of Westminster Abbey. In the "Heads of Illustrious Persons of Great Britain," published in 1747, some of their best work may be found. There is overmuch ornamentation in scroll and border. The portrait is almost killed by the design in which it is set. This over-elaboration of frame dates from early days, and in all portrait-prints this tendency to appropriate detail is detrimental to the main object. The scholar has his tomes of philosophy or poetry, and the soldier has his border of artillery and the gorgeous panoply of war.

Prints from these two engravers are not difficult to find at a reasonable sum for the modest collector. They vary considerably in price, and this is probably owing to their biographic or literary importance. Vertue's *Ben Jonson* is worth £10, his *Swift* £4, his *Dryden* may be had for 10s., or his *Thomas*

The Pourtracture of his Excellency Sr. Thomas
Farfax Generall of all the English forces for
the Seruice of ye two houses of Parliament.

SIR THOMAS FAIRFAX.

From a Line Engraving by William Faithorne the Elder.

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Sackville, Earl of Dorset, a magnificent piece of engraving, for 5s. Houbraken, like Vertue, varies considerably in price. A proof of his *Dryden* is worth £4, *George Villiers, Duke of Buckingham*, proof before letters, £3 10s., and many of his other portraits of lesser known personages may be easily procured for a few shillings. These have been taken from "The Heads of Illustrious Persons of Great Britain," in two volumes folio, the first edition of which appeared in 1747–1752. This work is often "broken up" by printsellers, who find that the 108 portraits engraved by "Mr. Houbraken" and "Mr. Vertue" when sold separately realise more than the volume, which sells for about ten pounds. Collectors cannot be too careful to examine the state of any separate print they buy, as the old plates have been printed from times without number and up to quite recent days. But Houbraken at his best is superb. Raphael Morghen, the great Italian engraver, said of him: "No engraver has ever equalled, and probably will not equal, the Dutchman, Jacobus Houbraken, in the manner of imitating the flesh and the hair by means of the graver."

VII

LINE NGRAVING SEVENTEENTH-CENTURY FRENCH SCHOOL

CHAPTER VII

LINE ENGRAVING—SEVENTEENTH-CENTURY FRENCH SCHOOL

The great school of Louis XIV.—Colbert founds the Gobelins with Lebrun as director—Robert Nanteuil —Gérard Edelinck—Gérard Audran and Antoine Masson—The dawn of the eighteenth century.

THERE is a tendency to be discouraged in the amateur who is prone to disregard the work of other countries. The collector of old Staffordshire and Wedgwood pottery is apt to lose sight of the finer productions of Italy and of Spain, and the lover of Dresden and of Sèvres is wont to forget that the whole school of Oriental porcelain puts to the blush anything that Europe has ever produced. Similarly in engraving while laboriously collecting the English masters it should be borne in mind that the whole field of Europe might similarly be laid in fee, and that English engraving is, after all, but part of a whole.

In the reign of Louis XIV., when the fine arts received every encouragement from the State, the

art of engraving in line reached its high-water mark. During that period its brilliance and its command of technique, its delicacy and its exquisite execution almost stand unrivalled against all competitors. Robert Nanteuil (1626–1678) is its chief and leading exponent. Colbert, the French Mecænas, assembled together at the royal establishment at Gobelins not only weavers of tapestry, but other craftsmen and artists, under the direction of Lebrun, and foreign engravers were summoned thither, as was Edelinck from Antwerp, to translate French masterpieces and to establish in France a school which should perpetuate the memory of the *Grande Monarque*. The idea of the foundation of the Gobelins tapestry works and its concomitant band of painters and designers and engravers was as Italian in conception as the school of artists working at Florence under the patronage of Lorenzo de Medici.

There was Jean Pesne (who set himself to interpret the works of Poussin), Etienne Baudet and Gantrel, François de Poilly and Roullet, Masson and Claudine Bouzonnet, known as Claudia Stella, a female engraver of extraordinary power ; and, above all, Robert Nanteuil, to uphold the traditions of this school.

The portraits of Nanteuil have a masterly refinement which stamp them as being at once and without challenge among the greatest line engravings ever produced. His technique is varied according to the particular quality he wishes to express in his portrait. With dexterous touch, that subsequent engravers marvel at, he conveys the intimate character of the person whom he is engraving

LE COMTE DE DUNOIS.

dans sa jeunesse.

(From a Line Engraving on copper, by R. Nanteuil.)

(*Size of original*, $6\frac{3}{4}$ *in. by* $8\frac{3}{8}$ *in.*)

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Copy.—Engraved in reverse.

as surely as though the sitter had betrayed his personality, and the lines of his burin are as powerful as the strokes of the brush of Mr. Sargent. His gallery of seventeenth-century portraits conveys as much illumination as the pages of the writers of the secret Memoirs of the Court. But he is no satirist, the delicacy of his lines show a grace and elegance unequalled by any engraver either before or since. The particular freedom of touch with which he engraves the soft silky lines of the flowing hair of his subjects is particularly pleasing. The glowing texture of their satin doublets, or the pulsating life in their hands or in the flesh tints in the face is not black-and-white art, it is a mirror held to life itself. In his magnificent portraits of *Turenne*, in his later years, of *Lamothe Le Vayer*, and of *Loret*, this powerful realisation of character coupled with an unequalled grace and delicacy is especially marked. It is ridiculous that such a portrait as *Marshal Turenne* should be bought for two guineas, or *Cardinal Mazarin* for three guineas, or the *Prince de Condé* for £2, or *Christina, Queen of Sweden*, for a sovereign, or *John Evelyn* for 15s., and some of his lesser-known portraits for 10s. or even less, when English mezzotints, good, bad, and indifferent, bring absurdly large prices at Christie's and elsewhere. This fact shows indisputably that in art the English amateur is led by the nose by the fashionable dealer. Magnificent mezzotints are doubtless worth magnificent prices, but all mezzotints are not worth the prices they bring in the auction-room. It were better if collectors studied the art of engraving as a whole,

and exercised their knowledge in obtaining prints of masters whose genius in interpretation is no less pronounced than is the work of second-rate scrapers in mezzotint of late eighteenth-century days.

We reproduce a fine portrait by Nanteuil of *Le Comte de Dunois* in his youth, showing the sweet and delicate face of a boy on the threshold of life. The flowing hair and the face unlined by care are drawn with a delicacy unsurpassed by any English line engraver of any school. The texture of the lace collar and the satin dress are marvellous exhibitions of mastery of technique. The very simplicity of the portrait conceals its art. In the reproduction of Nanteuil's portrait of *Cardinal Richelieu*, the subtlety and watchfulness, the restraint and the untiring energy are all shown in the line portrait. Another subject requires another treatment, and the graver is put to different interpretation. The locks turning white, the dark lines settling in permanent rings under the eyes, the firm mouth, and the chin like that of Charles I., denoting love of intrigue, together with the pallid complexion of the Cardinal, whose life lay indoors in the sedentary habits of statesman and courtier, are all shown with unerring touch in the lines dug out of the copper by the genius of Nanteuil.

Pierre Simon, a pupil of Nanteuil, followed his style with considerable success. Many of his portraits are taken from life, and some of them are actually life-size. His *Louis de Bourbon*, life-size bust in oval, is well known. We reproduce his portrait of the *Prince de Condé*. (Opposite p. 158.)

CARDINAL RICHELIEU.

From a Line Engraving by Nanteuil.

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Gérard Edelinck (1640–1707) came to Gobelins at the call of Colbert and contributed to swell the reputation of the golden period of line engraving. He became united to Nanteuil with a close friendship, although his character seems to have inclined to seclusion and his aspirations to have been those of a *bourgeois*. After vainly competing with tradesmen and minor officials to obtain the post of churchwarden of his parish he solicited the king to procure him this parochial office, though at the time he held the title of Knight of St. Michael and was designated "Premier Dessinateur du Cabinet," and the Academy of Painting had, moreover, elected him as a member of its council. But his mind was set on the churchwardenship.

Nanteuil, on the other hand, was a man of fashion. He was a regular attendant at the salon of Mlle. de Scudéry, whose *rôle* was that of instructress of society. Her volumes of "Conversations" and her romances made her the queen of a little court, and our engraver was one of her courtiers. With the echoes that one catches of his life of pleasure apart from Mlle. de Scudéry's hothouse of philosophy, the wonder is that he did so much fine work. There is little doubt that he squandered his health and his fortune and hastened his death in 1678 at the age of forty-eight by his pursuit of pleasure, leaving his wife penniless. Edelinck, on the contrary, like Hogarth's Industrious Apprentice, died full of honours and amassed a fortune, which he left to his son and his two brothers.

Those who are wise in their generation will

procure the finest engravings by Nanteuil and Edelinck. Of the latter, who worked almost entirely with the graver, eschewing all aid from etching, there are many fine examples. His *John Dryden* may be had for 25s., one of his best prints. *Philip de Champagne* for slightly less, *René Descartes* for a sovereign, *Bossuet*, "the Eagle of Meaux," a splendid portrait after Regnault, for 15s.; *Heinrich Goltzius* the engraver for 12s. These are ridiculous prices, which, be it said, cannot procure the same prints in France, and many of his lesser known portraits may be bought for something under half a sovereign. Such a state of things cannot last much longer. At a time not very far distant fine Dutch delft plates, which must have dated back to the time of William and Mary, were hidden away in dusty corners, only to be disturbed by the wary collector who obtained them for 5s. apiece. But Dutch dealers have altered all this; they have invaded England, and delft ware during the last five years has gone up ten times in value. The English collector's taste is surely at fault somewhere.

Gérard Audran was the Marc Antonio of Gobelins. He was a superlatively masterly interpretative engraver. He set himself to copy Lebrun, but not before he had steeped himself in Italian design. He translated Raphael and Domenichino and studied their work in the Vatican. He was almost more than the interpreter of Lebrun, whose series of the *Battles of Alexander* occupied the engraver six years. He almost influenced the brush of Lebrun,

THE PRINCE OF CONDÉ.

From a Line Engraving by Pierre Simon.

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who had imposed his style on Gobelins, and his engraved work after Lebrun's canvases departs in no minor degree from that master. The translation corrects the faulty design of the original. As an engraver of historical painting Audran has few equals. His masterly grasp of chiaroscuro and his broad treatment of colour raise him to an eminence even among the great seventeenth-century French school. He employed etching very largely to obtain his effects, and differs as greatly from his immediate predecessors as he does from the pretty school of *finesse* and encumbering subtleties which succeeded him.

His prints do not appeal to the English taste. The *Battles of Alexander* sells at £8 or £9 the set: this is his masterpiece. But many of his other prints, such as Raphael's *Cartoons*, sell for only 5s. apiece. The *Empire of Flora*, after Poussin, may be bought for 15s. in splendid state. His portrait of *Pope Clement IX.*, a fine piece of work, may easily be had for 25s.

Among the great masters of this period Antoine Masson (1636–1700) comes nearest to Nanteuil and Edelinck. He was a portrait painter, and his work as an engraver was done solely with the burin. In the reproduction of his masterly portrait of *Peter Dupuis* the painter, in a fur cap, which is here illustrated, his powerful treatment of character is shown. This portrait may be bought in England for 30s. It exhibits the engraver's grasp of the essential qualities of his art. The likeness is faithful to the life, from the deep-cut lines on the face

to the veins on the hand, from the texture of the fur cap to the glint of the metal chain, there is indisputable evidence of his complete command over the graver in its wide range of subject.

But Masson must not be dismissed so summarily. There is another *Peter Dupuis*, an antiquary, three-quarter length in an oval, which, if a brilliant impression before the insertion of the name of Dupuis and inscription, sells under the hammer for fifteen guineas. His *Henri de Lorraine*, a half-length portrait in its first state, is worth £20, of *Marie de Lorraine, Dûchesse de Guise*, there are five states, varying in price, the fourth being procurable for a guinea. *Guillaume de Brisaçier*, which is often described as the "Grey-headed Man," if in first state before any lettering, is worth over £25, but a lettered print may be had for 15s.

It is not to be gainsaid that there is something in this striving after states by zealous collectors, obviously the earlier the state the less worn the plate, but there is overmuch talk about "states" by persons who know little of what they are talking. The rich buying public is divided into two classes. Those who are led by the nose by dealers who are interested in procuring rarities at ridiculous prices, and those who are really experts and thoroughly know their subject and are able to detect to the minutest detail the difference between one state and another as far as technical variations. The broad principle of "states" is a safe foundation. But it can be carried too far. A man who has given up his life to differentiating between one condition of a

PORTRAIT OF PIERRE DUPUIS.

From a Line Engraving by Masson, after Mignard.
(*Size of original engraving* $8\frac{5}{8}$ *in. by* $10\frac{7}{15}$ *in.*)
See enlargement of the right eye of the sitter—opposite p. 42.

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plate and another, begins, although he is the last to admit it, to lose the broader grasp of his subject. His love of minutiæ seems to warp his finer judgment. Pedant is a rude name to apply to him, but his fine distinctions elude the very essence of the art to which he has lovingly devoted himself. There are niceties in collecting which govern prices that cannot be upheld by any cogent reasoning. Art cannot be governed by the same hard and fast axioms which control the world of fact. Art is not science. Its masterpieces hold their place by reason of their support by an acknowledged plebiscite of trained minds. The world of science and of fact is one thing, the world of fashion and of fashionable caprice is another—a world run riot into extravagance led by unbalanced or interested persons—the world of taste is yet another. If a man of otherwise well-balanced mind cannot appreciate Millet or Corot, Canaletto or Méryon, Bewick or Whistler, it proves nothing other than that he is not possessed of a catholic taste. It goes without saying that the man who can appreciate them all is a natural artist, and he who can appreciate each at his true worth is a natural critic. But taste is not given to all, nor need any one blush because he cannot see beauties in work which to many another seems unsurpassed in excellence. "The voice of the people is the voice of God" cannot be applied to last year's Academy, but it can and does apply to art as a whole. Somehow the truth has filtered through the ages, and fashions have declined and slighted masters have come into their own. The esoteric judgment of that

inner circle which have kept the sacred flame alight has been transmitted to posterity. "Truth will prevail" applies with fearful significance to art.

To come back to "states." The novice need not be faint-hearted because there is much haggling in the market place over these matters of sordid monetary value. The lover of prints must at once and for ever disassociate himself from the mere bargainer and huckster of graver's work. These are the moneychangers who have polluted the outer courts of the temple.

The difference in price between rare states and first states, and the slight variations and engravers' afterthoughts do not warrant the wide difference existing between the prices obtaining for the one and the other. There is no great gulf between prints from the same graver's hand. Second thoughts are not always best. Many of the world's most skilful artists have been consumed with an itch for alteration. Tennyson was always adding and subtracting from his first editions, nor are his subsequent variations always an improvement. In the world of prints the same caprice follows the engraver. The mere ordinary mortal, not solicitous of following every whim of the engraver, will content himself with a fine print of his favourite master, and delight himself in its possession, and, if he be a poor man, be thankful for what he has secured. It is another matter with copper-plates that have fallen among thieves who have practised all kinds of *diablerie* and palmed them off as the work of the original engraver. Long after his death other men have worked over his

lines that have been worn out of all recognition by the many copies pulled from them. Here it is a matter of necessity to know "states," although it is an insult to term what are practically impostures by this technical designation.

With the seventeenth century the great line of masters of line engraving in its most classic form ended. The family of the Drevets must be excepted —Pierre Drevet (1663–1738), Pierre Imbert, his son (1697–1739), and Claude Drevet, his nephew. Drevet *père* was a pupil of Masson. He engraved mainly portraits, of which *Louis XIV.*, *Louis XV. when a boy* (in fine state, worth £3 10s.), and *Cardinal Fleury* (worth 18s.) are the best known. His son, Pierre Imbert Drevet, claims recognition as surpassing his father by his famous full-length portrait of *Bossuet* after Rigaud, executed in 1723. His *Adrienne Lecouvreur* and his *Cardinal Dubois* carry on the traditions of Nanteuil. The hand of the graver had not yet lost its cunning in representing textures—of flesh, of hair, of lace, and of satin.

As an instance of "states" without reason, take this *Bossuet.* A fine impression before the dots after the printer's name sells for £6 10s. The same before the top of the chair was finished, and with the misspelt word "*Trecenses*" instead of "*Tregensis*," £12. The same before any dots after the printer's name, £8 15s. The same with the dots, 15s., or again cut close, half a sovereign. Here is an instance of differentiation without a difference. To collect prints in such fashion is to reduce the subject to

the level of stamp collecting, where the misprint of a careless official means pounds added to the value, where dots and perforations and grains more mucilage at the back are added wealth to the philatelist. But this is the sport of princes.

VIII

LINE ENGRAVING THE EIGHTEENTH CENTURY

CHAPTER VIII

LINE ENGRAVING—THE EIGHTEENTH CENTURY

The rise of the landscape school—Engraving merged into illustration of books—Increased activity and wider scope—The growth of the merely picturesque—Decadence of line engraving.

To make a broad distinction the seventeenth century excelled in portraits, in which art the French school rose to the grandest heights in line engraving, and we may associate the eighteenth century with landscape and figure subject in line, obviously omitting the golden period of mezzotint engraving in England in the eighteenth century.

In France the painters of *fêtes galantes* of the school of Watteau and Pater and Nicolas De Troy, of Lancret and Boucher, had their interpretive engravers, of whom Laurent Cars and Cochin, Tardieu and Le Bas are representative. But in the days of Louis XV. a craze seized the fashionable world to employ the graver as a pastime. Courtiers and noblemen, fine ladies, including the Queen herself, added engraving to their other follies. The result

was not happy for art. It throws a lurid light on French art to find Madame de Pompadour engraving a plate, *The Genius of the Arts Protecting France*, the proofs of which were eagerly contended for by the debased court around her. If an *abbé* could not be appointed to a fat living, he received a proof impression instead. It reads like Gil Blas, who had sedulously cultivated the goodwill of the Licentiate Sedillo, only to find himself rewarded at his death with the legacy of his musty library.

Claude Gelée (1600–1682) and Nicholas Poussin (1594–1665), classic masters of landscape, found engravers to resuscitate them, and Joseph Vernet (1714–1789) had his band of contemporary interpreters in black and white.

Eighteenth-century French art smilingly stands on the crater of a volcano. There is nothing to suggest the Days of Terror. Watteau, who dominates all his successors although he lived only a quarter of the century through, lingers in sunny unrealities. His figures woven in a luscious green tapestry, stand in a world apart. *Otium cum dignitate* and leisured idleness hang somnolently over all his figures. They dance in a dream in misty sylvan glades, silently toying with life, with moss-grown faun and satyr beckoning them with finger of stone. There is the same stilly dreaminess of romance in the late Henry Harland's fancies in his *Rosemary for Remembrance* or his *Merely Players*, or in the unsubstantial dreams of Mr. Charles Conder delicately pencilled on a fan-mount — mortals who dance with noiseless feet, musicians who play in silent drowsiness.

Chardin, the great genre-painter of the eighteenth century, who depicted the middle-class interiors of French life, is as homely as the Dutch school with the added refinement of his race. Le Bas and Surugue and a crowd of other engravers popularised his work. He was as a painter what G. J. Pinwell was as a draughtsman, his picturesque interiors of ordinary life have a charm not easily equalled.

Moreau the younger held the mirror to fashionable society. Engravers scattered prints from his pictures broadcast, and probably contributed something to sowing the seeds for the coming Revolution. His record of fashionable licence leaves a nasty taste in the mouth. *La Sortie de l'opéra*, *Le Souper fin*, and the rest have all the loathsomeness of Hogarth's depiction of vice except that they are varnished over with an elegance which is vitiating.

Among the most masterly engravers of the eighteenth century in his fine interpretative work of the Dutch school of a century earlier, is Johann Georg Wille (1715–1808), a German, who practised mainly in France. In the days of the Revolution he lost his fortune and became blind, after producing masterpieces for fifty years and training a school of engravers. Vienna, Berlin, Dresden, Augsburg, Paris, Rouen, were proud to elect him as member of their academies. He was engraver to the Emperor of Germany and to the Kings of France and of Denmark. His name and fame are not of common report in England. The average man prefers Landseer and Cruickshank, if he is not a collector whose

love of third-rate mezzotints and tenth-rate colour prints blinds him to all the Continent has ever done. Wille, in addition to many fine portraits including the Old and the Young Pretenders, *Frederick II.*, and *Maurice de Saxe*, engraved with peculiar fidelity the satin and silken draperies and tapestries after Gerard Dow, Mieris, Terburg, and other Dutch genre-painters. He is especially good in the *Death of Cleopatra* after Netscher.

Johann Gotthard von Müller (1747–1830), a pupil of Wille, carried on the traditions in Germany, as Charles Bervic (1756–1822), another pupil, sustained the reputation of his master's training in France. In Italy Raphael Morghen (1758–1833) devoted his life to translating into line the old Italian masters, and his work is justly celebrated throughout Europe. Guiseppe Longhi (1766–1831), painter and engraver, influenced by Raphael Morghen, whom he met at Rome, continued on the same lines. He engraved a fine plate, *Lady Burghersh and Child*, after Sir Thomas Lawrence. Pietro Anderloni (1784–1849), his pupil, brings the Italian line school up to modern days. *The Head of Leonardo da Vinci*, in an oval, by him may be had for 5s. His *Adoration of the Shepherds* after Titian, a fine proof, is worth £2. Longhi's *Vierge au Rochers* after Leonardo da Vinci, a proof before letters, sells for ten guineas. His *Napoleon I.*, in circular frame (1812), proof, may be bought for 15s.; another portrait of *Napoleon at Arcole*, proof state before letters, sells for £2 10s. Von Müller's finest print is his *La Madonna della Seggiola* after Raphael, a proof by Raphael Morghen

THE BELL.

From a Line Engraving by Fittler, after Morland.
(Size of original engraving 7 in. by 8⅞ in.)

[*To face page* 170.

of the same subject sells for £5, and there is little to chose between the two interpretations, though Von Müller's may be had for half that sum. The prices of Wille are fairly high, but in comparison with the prices paid for proofs by Raphael Morghen, they are ridiculously cheap. His *Death of Cleopatra* may sometimes be had for £5 in this country. *La Tricoteuse* after Mieris, unless a specially fine proof, may be found for 15s. or a sovereign. *L'Instruction Paternelle* after Terburg, in proof state before all letters, has sold for £20, but less than a quarter of that sum may buy it as a bargain, and a very fair print of it can be secured for less than a sovereign.

The eighteenth century in England was crowded with activity from the days of Anne and Marlborough's victories down to Nelson's time and the Nile. The South Sea Bubble, Jacobite conspiracies rife in high places, a bishop has to be banished, war with France and Spain, rebellion in Scotland and an invading army with the Pretender at their head advancing to Derby, the Indian Empire founded, Canada wrested from the French, the American Colonies declare their independence, war with Holland, and Cape Colony and the Dutch Indies added to our possessions—this is catalogue enough of stirring events in ten decades to stifle all the peaceful arts, but in literature there were as great giants as in the world of action. The age of Pope and Johnson and Goldsmith, and Addison and Swift, Defoe, and Sheridan and Fielding, was the age of Sir Joshua Reynolds, Gainsborough, Romney, Hogarth, Richard Wilson, and the caricaturists

Rowlandson and Gillray, and the great crowd of versatile engravers who, in mezzotint, in stipple, and in line, perpetuated the memory of the eighteenth century. It should be borne in mind that at this time the English mezzotinters were establishing the traditions of their art and winning a permanent place in European fame. They more properly confined their skill to the rendering of contemporary portraits in masterly manner. On the other hand, Bartolozzi, Angelica Kaufmann, Cipriani, and the pretty school devoted themselves to the *finesse* of stipple and of colour prints. Line engraving, the most classic art among engraving, continued its interpretation of the old masters and its rendering of contemporary landscape and figure subjects. We reproduce an engraving from George Morland, *The Bell*, by James Fittler, (facing p. 170), one of a set of six which are procurable for £2 10s. the set. But the great school of eighteenth-century portrait painters, upon whom English eighteenth-century art stands, were translated into mezzotint.

The mantle of Dryden had descended on Pope, with his six volumes of the "Iliad" and five volumes of the "Odyssey"; Dr. Johnson had imposed his ponderous classicisms on the town, Addison's and Steele's Essays in the *Spectator* and in the *Tatler* were prefixed by Greek and Latin tags, great soldiers and sailors and statesmen were carried to the Abbey and the monuments erected over their remains showed them as Romans in classic attire, Josiah Wedgwood translated classic designs into Staffordshire pottery for everyday use. The spirit of

THE EMBARKMENT.

From a Line Engraving by Picot, after Loutherbourg.
(*Size of original engraving* 15½ *in. by* 20¾ *in.*)

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classicism was in the air, and we heartily thank Benjamin West, the American Quaker, for painting for the first time in his *Death of General Wolfe*, British soldiers in modern uniforms. It is not then to be wondered that most of the line engravings betray this keynote. In the illustration we reproduce of *The Embarkment* after De Loutherbourg, engraved by Victor M. Picot, a French engraver whom Ryland recruited to join Boydell's school of interpreters; this taste is fully exhibited. The ruined temple never left art till after Wilson's day; it is as pronounced as the grim figure of Death, the Jester, in sixteenth-century masters, the white horse of Wouvermans, or the brown tree of the landscape school prior to Constable.

William Hogarth (1697–1764) stands in the forefront of the eighteenth century as a painter in depicting its manners and satirising its vices. Himself a line engraver of no ordinary power, he has left some fine prints as a record of his skill with the graver. *Morning and Noon*, from the series, *The Four Times of the Day;* the set of four, first states, is worth £2 5s. *Strolling Actresses Dressing in a Barn* is another of his line engravings: it may be bought in fair condition for less than half a sovereign. His portraits of *John Wilkes* and *Simon, Lord Lovat*, are both etchings. It was not long before Hogarth called in a group of French engravers to work on his plates. At first, as in *Chairing the Members*, he assisted himself with F. Aviline, and in *The Roast Beef of Old England* with Charles Mosley; but the *March of the Guards towards Scotland*, 1745, known

as the *March to Finchley*, was engraved alone by Luke Sullivan. Louis Gérard Scotin engraved Plate I., *The Contract;* Louis Barron, Plate II., *The Breakfast Scene;* François Simon Ravenet executed Plate IV., *The Toilet Scene*, and Plate V., *Death of the Earl*, all from the same series of prints, *The Mariage à-la-Mode*. We reproduce a portion of his large print, *Southwark Fair*, engraved by Hogarth, and published in 1733 after a painting by himself.

A satirist of manners lives for success in his own day, and Hogarth achieved it to the full. His prints became so popular that copies of them were sold as his. His set of the *Harlot's Progress* was issued by one Kirkall before Hogarth could get out his own engravings. And he had the discomfiture of having *Masquerades and Operas* returned on his hands as unsold, while a pirated edition was selling at half-price in the shops. In 1735 he "applied to Parliament for redress," and obtained an Act (8 Geo. II. Cap. 13) which vested an exclusive right in designers, and restrained the multiplying of their works without the consent of the artist.

Hogarth was a typical Londoner, and he knew every inch of the square half-mile with Temple Bar as its centre, from the day when he begged his father, the Grub Street writer and proof-corrector, of Ship Court, Old Bailey, to apprentice him to "Mr. Ellis Gamble, silver-plate engraver, at the sign of the Golden Angel, Cranbourne Street or Alley, Leicester Fields." From engraving silver tankards and salvers with heraldic devices he came to engrave on copper.

SOUTHWARK FAIR.
(Portion of large print.)

From a Line Engraving by William Hogarth.

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Leaving Ellis Gamble's shop—his engraved shop-card is treasured by collectors—he soon came to engrave arms and bills for shopkeepers and plates for booksellers. His illustrations to "Hudibras" first made him generally known. After that success was assured.

A queer London this London of Hogarth, bounded on one side by the country seats of city men at Islington, at Hackney, at Stepney, and at Bow, and studded with villas of the fashionable world at "Marybone" and at "Chelsey." When duels were fought "in the fields behind the British Museum," and when the nearest windmill was at the bottom of Rathbone Place. When heads of malefactors grew shrivelled and sooty on the spikes at Temple Bar, when Westminster was another city, when the Thames swarmed with watermen to ferry passengers across the river, and when Fleet Street had more chairmen than there are hansom cabs to-day. When Southwark had its Fair, and when lotteries were in full swing. To take a walk down Fleet Street in those days with Dr. Johnson was to be in touch with all the forces of English life. For even much more than Paris used to spell France, so London in eighteenth-century days governed all else.

One need not be a Crœsus to collect Hogarth and his engravers. In 1892 the celebrated collection of Dr. Joly, of Dublin, was sold by auction in London. There were no fewer than six thousand prints, comprising nearly all that was engraved by Hogarth or after him with every variation. These brought £500, the price of a single mezzotint. Of such are

the vagaries of collecting. Since then prices of Hogarth have dropped even lower still.

The truth is that Hogarth requires a great deal of study to collect him properly, and slip-shod collectors are rather shy of being "taken in" with a contemporary copy. Owing to his great popularity, the great number of prints struck off his own plates told on their quality. In later days these plates were retouched, so that impressions from them are practically worthless.

While Hogarth was engraving his *March to Finchley*, another eminent engraver, Robert Strange (1721–1792), a Scotsman born in the Orkneys, was present at the battle of Prestonpans as one of the bodyguard of the Stuart Pretender, Charles Edward. He was appointed engraver to that prince, and, in spite of all Presbyterian scruples, worked against time on Sunday, engraving his copper plate, from which bank-notes were to be struck. This plate was lost in the flight after Culloden, but was found in 1835, and is now in the possession of the Macpherson family of Cluny Castle. Strange executed a plate, *Prince Charles Edward*, "Engraved by command," 1745, which is very rare. After studying at Paris under Le Bas, he visited Italy. On appearing in London, his fame had preceded him, and his pronounced Jacobite views were pardoned, as we find permission granted to him, through the influence of Sir Benjamin West, to copy Vandyck's portraits of the Stuarts in the royal collections. From these he made some of his finest plates. His full-length portrait of *Charles I.* in his robes, a magnificent piece of work,

done in 1770, may be bought in fine condition for a little over £2. His *Charles I.* (*Standing by his Horse*), with the Duke of Hamilton, done in 1780, is a rich and bold interpretation of Vandyck; this will cost the collector about the same as the above, and in good state for that sum. The *Three Heads of Charles* is another splendid example of his graver, as well as a fine portrait of *Henrietta Maria*, and his superb *St. Cecilia* after Raphael has no equal in the school of English engraving.

Strange did a very graceful act; he had refused to engrave the portrait of George III., but he relaxed so far as to produce in line a plate after West's picture, the *Apotheosis of the Royal Children.* This caused him to be summoned to St. James's, where he was knighted by the king. In passing, it is of interest to mention that, by reason of the rivalry of Bartolozzi with Strange, the former seceded with a band of his followers from the Incorporated Society of Artists, and with the king's patronage founded the Royal Academy, from which Strange was excluded. But Benjamin West, his friend the American Quaker and the first President, never succeeded in persuading the Academicians to elect Strange, as in order to fit his case a rule had been made not to admit engravers.

John Boydell, engraver (1719–1804), may be said to have been the first fine art publisher in England. He devoted considerable energy to fostering the art of line engraving and founding a great school. He encouraged interpretative engravers after the old masters. An alderman of the City of London, and

Lord Mayor in 1791, he founded a firm that is still in existence, and carried on under the title of Messrs. Henry Graves & Co. He employed on his sumptuous publications over two hundred and sixty engravers. In his well-known "Shakespeare Gallery" he spent £100,000 on painters and engravers.

Besides the leading English engravers, he attracted many men from the Continent. Baron, Canot, Aliamet, Benoist, Picot, and many others came from abroad. Johann Sebastian Müller—sometimes his name is printed Miller—came from Nuremburg in 1744. He did some fine plates for Boydell, including *Joseph's Dream* after Murillo, *A Moonlight Scene*, after Vanderneer and *Donna Isabella* after Rubens, and many others. We reproduce an illustration of a fine engraving from a series of *Views in Florence*, done at Nuremburg just prior to his coming to England. (Facing p. 178.)

Francesco Bartolozzi (1727–1815) is better known for his stipple work, which is treated in a later chapter. He leaned always to prettiness and insipidity, and is just the opposite to the broad school of Strange. His line engraving, *La Madonna del Sacco*—the Holy Family—after Andrea del Sarto, and the *Repulse of Cupid* after Annibale Carraci, are his best works in line.

William Woollett (1735–1785) executed some magnificent engravings after Claude Lorraine. *The Enchanted Castle* (done in conjunction with Vivares) sells in proof state for £2. *Landscape with Sacrifice to Apollo* is worth twice that sum.

VIEW IN FLORENCE.

From a Line Engraving by J. S. Müller, after J. Zocchi.
(*Size of original engraving* 19⅛ *in. by* 27 *in.*)

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Cicero at his Villa after Wilson may be bought in fine state for £3.

William Sharp, who associated himself with that notorious impostor, Richard Brothers, who founded a peculiar sect of which he was the "Prince," produced some fine plates. His *John Kemble*, with elbow on table, in fine state, is worth £2 2s. *George Washington*, proof before letters, sells for slightly more. He also did portraits of *Brothers* and of *Joanna Southcott*, a similar religious impostor.

John Keyse Sherwin (1751–1790) was an excellent engraver, and his prints in fine state bring rather high prices. *The Fortune Teller* after Reynolds, if fine, sells for £7; his *Mrs. Abingdon* after Reynolds, if open-letter proof, is worth over £12; but some of his lesser known prints, in good condition, may easily be procured for 5s. or a little more.

There is no end to the eighteenth century as a quarry for the poor collector. He wisely leaves mezzotints, and colour prints, and stipple engravings to the world of fashion. Mr. Throgmorton Ghouley buys his mezzotint at a record price, which is duly recorded in the halfpenny press, and Mr. Plantagenet Gorgon makes a corner in colour prints. Sumptuous art magazines live on eighteenth-century illustrations, and enterprising amateurs bring out costly volumes filled with splendid illustrations surrounded with less illuminating letterpress, but there is still a margin of thousands of prints left for the discriminating collector who has to make his tale of bricks, as did the Israelites when in Egypt, without straw.

There are crowds of prints finely executed in line

which may be bought for pence. The auction-room turns its back on line engravings unless they happen to be by well-known men. Names are everything under the hammer. In out-of-the-way printsellers' shops in London and in the provinces there is untold wealth lying for the lover of prints—wealth of engraving. But golden strokes of dead gravers' hands, are invisible to all who have not the understanding eye. These monuments of fine engraving, faithful translations, splendid triumphs over the technique of pushing the burin over the polished copper and ensnaring the feeling of the painter in the swirling lines and cross hatchings, lie in as proud seclusion as sleeping princesses awaiting the magic touch of the sagacious prince. Generations of engravers have come and gone. Their plates, worked with deft and patient skill, have sucked up the ink and left the flimsy record of their lives. Their names are lightly bitten on the roll of engravers, but to him who lingers lovingly over printsellers' portfolios to whom known names with fine marketable values are as in a world apart, there is a golden mine, magical and alluring as the cave down which Aladdin descended, where he gathered pearls and diamonds, rubies and amethysts, sapphires and emeralds from the magic garden.

Who knows James Peak or James Mason, with their wonderful interpretations of Claude Lorraine's landscapes? William Walker (1729–1793) we know from his *Burns*, by Nasmyth, and his *Sir Walter Scott*, but there are scores of his illustrations in the magazines of the period teeming with fine copperplate illustrations.

PORTRAIT OF LAURENCE STERNE.

From a Line Engraving. Eighteenth century illustrated magazine.
(*Size of original* $3\frac{3}{4}$ *in. by* $6\frac{1}{2}$ *in.*)

[*To face page* 180.

If 1860–1870 was the golden period for facsimile wood engraving, 1730–1820 was equally rich in illustrated magazines and in volumes appearing at that time with copper-plate engravings. Their name is legion. The *Gentleman's Magazine*, the *European*, the *London*, *Town and Country*, the *Universal*, the *Westminster*, and the *Oxford* are among the most prominent. Extra illustrators have stripped these old magazines of their portraits. Cosway's portraits of *Madame Du Barri* or *Mrs. Robinson* in the *European* fetch as much as £1 or 30s. apiece. The *Wit's Magazine* contains several illustrations by William Blake. The little known or the unknown work of well-known men appeared in these old magazines. The *Portrait of Sterne* we reproduce is a fair example of the style of this period. Gillray and Rowlandson, Bartolozzi and Stothard contributed designs, and the series of portraits in the *London* and the *European* extended over a wide area, and included *Francesco de Quevedo*, of Spain, whose romances have found so able an illustrator in modern days in Vierge, and *Lavater*, of France, engraved by Bromley, as well as famous contemporaries whose portraits are fine biographic records.

Novels were illustrated in able manner. Richardson's "Clarissa" and "Sir Charles Grandison" had their series of copper plates.

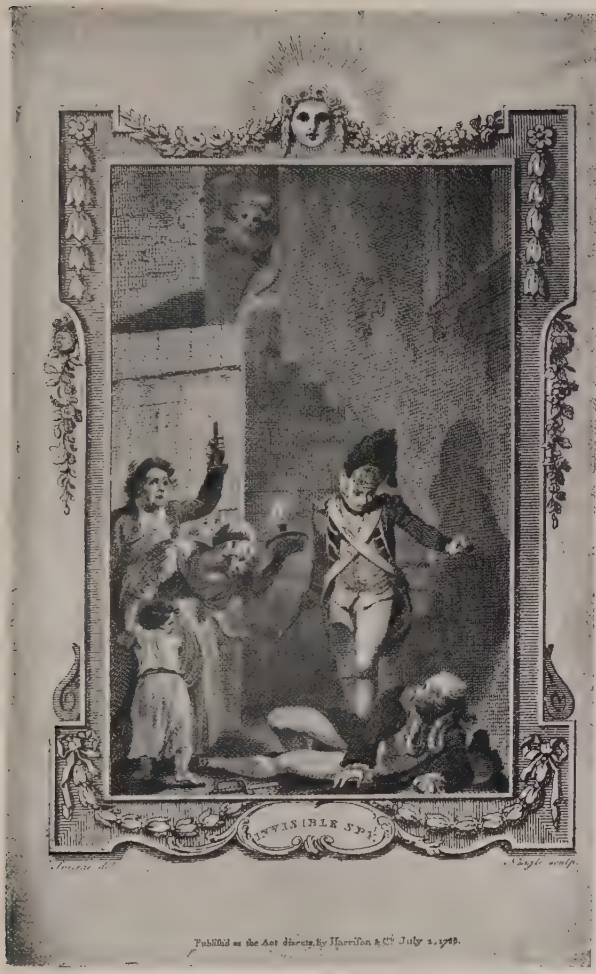
The *Town and Country*, scandalous as it was, had a fine series of portraits in oval frames like miniatures of persons under thinly disguised titles, such as *Miss Gr—n*, *E—l of R—d*, *The amiable Miss*

D—s—t, Lord C——, Col. W——, Mrs. P—t, The Polar Nauticus, together with accompanying letterpress which, in discussing the amours of these individuals, left little doubt as to their identity. Whatever may have been the frailties of the sitters, these portraits, two on a page, are fine specimens of line engraving, and worthy of the attention of the collector.

We reproduce a line engraving which illustrated the forgotten romance of the "Invisible Spy." Smirke's spirited drawing is translated into line on copper by Neagle. This class of engraving is typical of them all, and, dated 1788, is the forerunner of the steel engravings, of a period subsequent to 1820, being the connecting link between the eighteenth century and modern days, when engraving on steel became so popular, and when the volume with plates became a necessity in the world of books.

The following is a list of the typical eighteenth-century books which may be had for a few shillings containing engravings, to which the collector may turn his attention with profit. A full and complete list will be found in Lewine's "Bibliography of Eighteenth Century Art Books." The books enumerated below are apart from sumptuous volumes of great value in which the period is particularly rich.

STERNE.	Works and Life by himself, 1780–83, 10 vols., plates after Hogarth. Worth 25s. to 30s.
GAY'S FABLES.	2 vols., 1793, 70 plates by Blake and others. 1st edition, 25s. ; 2nd edition, 12s.
WIT'S MAGAZINE.	1784–85, 2 vols., folding plates by Blake and others. 20s. to 30s.



"THE INVISIBLE SPY."

(Eighteenth century illustrated book, 1788.)

From a Line Engraving by Reagle, after Smirke.

(*Size of original* $4\frac{1}{4}$ *in. by* $7\frac{1}{8}$ *in.*)

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MARY WOLLSTONECRAFT. Original Stories from Real Life, 1791, 6 plates engraved by Blake. 12s.

R. BLAIR. *The Grave*, 12 plates by Schiavonetti after Blake. 15s. to 20s.

FÉNELON. *Les Aventures de Telémaque*, Paris, 1781, 6 plates by De Launay, Prevost, Saint Aubin, and Simonet. 10s.

(Many editions containing beautiful plates, 5s. upwards, and some rare editions.)

MOLIÈRE. Many editions, some of great value, *e.g.*, 1734 edition, 6 vols., 33 plates after Boucher by Laurent Cars. Worth £8 to £10.

Many pretty editions, *e.g.*, *Œuvres*, Paris, 1760, 8 vols., 33 plates by Legrand after Boucher. 5s.

MAGAZINES. *Copper Plate Magazine*, 5 vols., 1792, numerous plates, views, &c. Worth £4.

European Magazine, Gentleman's Magazine, &c.

Town and Country, 1769–93, 25 vols., many plates and portraits. £5.

RICHARDSON. *Pamela*, 1742, 4 vols., 46 plates engraved by Gravelot. 10s.

Clarissa Harlowe (in French), 1751–52, 21 plates by Beauvais, Tardieu, Pasquier, &c. 10s.

CORNEILLE. *Théâtre de Pierre Corneille* (Genève), 1764, 2 vols., 34 plates by Gravelot and others. Worth 20s.

BUTLER. *Hudibras*, plates by Hogarth, 12 1726 edition, 17 (small) 1726 edition.

DON QUIXOTE. Hogarth's plates, 8 in Jarvis's edition, 1738.

Translated by Smollett, London, 1755, 2 vols., 4to, 28 plates by Hayman. 35s.

(La Haye) 1746, splendid series of plates by Picart, Lebas, Schley, &c. 10s. ordinary prints to £5 in proof state.

HOGARTH. *Hogarth Illustrated*, by John Ireland, 1791–98, 3 vols., 133 plates. 35s.

Original and genuine works, J. Boydell, 1790, 103 plates. £9.

LE SAGE. *Gil Blas* (Paris), 1796, 4 vols., 28 plates after Mounet, by Bovinet, Duparc, Lingée, &c. 15s.

Gil Blas (Berlin), 1798, 6 vols., 14 plates designed and engraved by Chadowiecki. 15s.

WALPOLE. Anecdotes of Painting in England. Account of principal engravers, by Geo. Vertue, 1762 to 1771, 5 vols., 109 plates and portraits engraved by Chambers, Grignon, Walker, &c. 50s.

LA FONTAINE. *Contes et Nouvelles.* A very special study. Many editions of great rarity and value. But many editions of slighter value contain fine plates *e.g.*, Amsterdam edition, 1743, 2 vols., 69 vignettes after Cochin by Ravenet, Chedel, &c. 12s.

OZANNE, L'AINÉ. *Livre de Païsages et de Marines*, 4 parts, folio, 6 plates each. 10s.

OZANNE (YVRÉS-MARIE). *Nouvelles Vues perspectives des Ports de France.* 1776, 70 plates by Y. Le Gouz. 20s.
Another edition with 80 plates. 25s.
(This is the chief work of Ozanne, the marine artist.)

OZANNE, L'AINÉ. *Marines Militaires*, with 50 engravings of picturesque French war vessels. 12s.
(These Ozanne vols. are worth collecting, and may be met with from 5s. to 10s. per vol., crowded with fine plates.)

Almanach de Gotha, 1764–1800. Usually 12 plates in each annual, 1776 and 1786 worth £2, others 12s. each vol.

Almanach Le Tableau de Paris Etrennes aux beautés Parisiennes, 1790, 16mo, 12 coloured plates. 30s.

There are series of Almanacs published in France during the latter half of eighteenth century, usually small in size, but containing very fine engraved work. Some of them are very rare, but many can still be bought for a few shillings.

IX

STIPPLE ENGRAVING

CHAPTER IX

STIPPLE ENGRAVING

Its technique—The practice of stipple in early days—An adjunct to line engraving—The great eighteenth-century masters of stipple engraving—Its introduction into England by Ryland—Bartolozzi and his school—William Blake—Qualities of stipple—Its neglect by collectors.

IN stipple engraving a copper plate is covered with a series of dots arranged in an elaborate manner to convey the subject to be engraved. Under a magnifying glass stipple work exhibits rows of dots so skilfully dug into the copper that they convey the truthful lineaments of a portrait, the soft flesh of a figure subject, or the character and texture of a costume. It is not employed for landscape. These dots are usually marked with an etching needle through a ground, and bitten with acid, as is explained in the chapter on etching. They are afterwards strengthened and deepened with the use of a graver. This tool has its point bent downwards for pecking into the metal; the graver used for line engraving has its point curved upwards.

Pure stipple consists of dots and nothing but dots, but its use has been largely employed by the line engraver to represent flesh. In many line engravings of portraits this use of stipple has been frequently employed, and as a kind of compromise the engraver often used lines in conjunction with dots.

In imitation of chalk drawings a class of stipple engravings known as chalk or crayon engravings were in vogue for a short period till lithography afforded an easier means of producing the same result. In this chalk engraving which is a coarse form of stipple, the dots imitate the technique of a chalk drawing. This class of stipple engraving was done by means of soft ground etching in combination with the use of roulettes of varying sizes.

A reference to the enlargements of two portions of stipple engravings (opposite p. 46), will show the marvellous ingenuity of stipple work. An enlargement of a half-tone process print exhibits a series of dots produced by the interposition of a glass screen with fine lines between the camera and the object photographed, as will readily be seen by placing the illustrations of this volume under a powerful magnifying glass, and it would almost appear that the stipple engraver by the artistic arrangements of his dots had forestalled the process engraver and the later inventions of science as applied to illustration.

In the accompanying engraving reproduced in exact size of the original, it will be seen how chalk engraving in stipple differs in its coarse qualities as representing the grain of the original from stipple engraving employed in all its delicacy and refinement.

HEAD OF A BOY.

From a Chalk Engraving.
(Same size as original.)

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This crayon engraving was first practised in France in the latter half of the eighteenth century by Demarteau, who fashioned his practice on the crude experiments of Jean Charles François nearly half a century earlier. It is admirably adapted for rendering in facsimile the chalk drawings of the old masters, and in France the crayon drawings of Boucher and Fragonard and Watteau were duplicated and widely published.

Stipple engraving, which in eighteenth-century days became the familiar method of engraving of the school of Bartolozzi, was no new art. Its use was recognised by the early masters, by Dürer and by Lucas van Leyden. In sixteenth- and seventeenth-century days stipple work was sparingly used in portraits by line engravers. But it is in England in the latter half of the eighteenth century that the art of stipple was practised as a separate branch of engraving and brought to a point of excellence that has never been equalled before or since.

A fashion became very prevalent to use either a red or a warm-brown ink instead of black. Colour printing was being practised at the same time, and this practice had more of fashion about it than artistic necessity, and much of the work would be better had it been printed in black.

It was William Wynne Ryland (1732–1783), a pupil of Boucher, who introduced into England the style of engraving which imitated red chalk drawings. Many of these are after the insipidities of Angelica Kaufmann, such as *Cupid Punished by the Graces*, which sells in proof state for five guineas, *The*

Triumph of Venus, the *Judgment of Paris*, which sell for a pound more apiece, all printed in red, and many others of classical subject and sentiment. The ordinary man cannot lay out his capital on Ryland now that fashion has made his prices so prohibitive, unless he contents himself with portrait subjects, lesser known, in line, such as *George III.* after Ramsay or *Queen Caroline* after Cotes, either of which may be picked up for 5s. Ryland was engraver to George III. and had a salary of £200 a year. Unfortunately at the zenith of his fame he embarked in business speculations. His partnership in a print shop in Cornhill ended in bankruptcy. Later he had a print business of his own in the Strand. At the time of his downfall he does not appear to have been a poor man. It is stated that he was possessed of stock worth £10,000, and his income from engraving must have been considerable. In 1783 he uttered a forged bill and presented it at the bank and it was duly honoured. The sum is stated to have been several thousand pounds. When the true bill was presented the fraud was discovered, and a reward of £500 was offered for his apprehension. Ryland fled eastwards from his villa at Knightsbridge, and after lodging in the Minories he buried himself in Stepney. The town was placarded with bills offering the reward, and there was as much sensation over his capture as there was over that of Lefroy the murderer, a hundred years later, who secreted himself in the same neighbourhood. Ryland was betrayed by a cobbler to whom his wife, who shared his poverty, had sent

a pair of boots to be repaired, in which the name Ryland was written inside. The cobbler claimed the reward, and the officers arrived to find Ryland attempting suicide with a razor.

Whatman of Maidstone, the great paper-maker, gave a damning piece of evidence against Ryland when he proved that the bill was forged on paper actually made by him after the date on the bill. Ryland was found guilty and sentenced to death. Forgery was a capital offence a hundred years ago. He was hanged at Tyburn, the last execution carried out at this infamous place. "Without a knowledge of the Newgate Calendar it is impossible to be acquainted with the history of England in the eighteenth century," and to those readers who wish to delve deeper into the subject there is a reference in the *Bibliography* accompanying this volume which may help them.

This style of stipple engraving which was seized by the eighteenth-century English public with avidity and did so much to kill the fine school of line engravers of which Strange and Woollett were at the head, was known as "the red chalk manner." There is much to commend its softness in rendering the delicacies of flesh, but in rendering virile work it softened down the energy into mere prettiness. It is a very narrow school, this eighteenth-century school of stipple. In its representation, in dots, of red chalk or stumped drawings, its practitioners lose sight of the broader outlook of engraving. But fashion has decreed that stipple work be hall-marked, and print-sellers carry on the same traditions as their forerunners in awarding disproportionate praise, and

consequently in obtaining unwarrantable prices, for stipple engraving, which at its best has limitations hardly recognised by its chief exponents.

Bartolozzi used it with masterly skill and has left a name with regard to prices that leaves a feeling of awe in the fashionable auction-room. At one time Bartolozzi was unprocurable by a poor man. It was thought to be the thing to hang his prints with Chippendale and with Sheraton furniture. The word went round and half the fashionable world were striving to be up to date in taste. It is reducing print collecting to an absurdity when many prints after Morland and Wheatley and Westall have brought under the hammer a great deal more than the original drawings or paintings would sell for if offered to the same sapient crowd of amateurs. Nowadays many wiser collectors have "unloaded," and the engravings of Bartolozzi have in later days come down somewhat in price, but they have not yet touched bottom, and we do not advise any one to touch them. The *Birth of Shakespeare* after Angelica Kaufmann, printed in red, a feeble and displeasing allegory, brings the ridiculous price of £12, and this when an Ostade etching, or a fine Nanteuil line engraving may be procured for a sovereign, or dozens of fine French etchings at half a sovereign each, or scores of line engravings after Turner at a shilling or so apiece! It is a fact that through Bartolozzi's twelve hundred subjects there is much that is flimsy and much that is worthless, and there is the added drawback that his plates have been preserved and have been printed from long after his death, to the

MRS. WILBRAHAM.

From a Stipple Engraving by Thomas Watson, after Gardner.

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confusion of collectors and to the enrichment of the unscrupulous owners of the plates.

Wheatley's *Cries of London* in stipple, printed in brown or printed in colours, command high prices. Every mushroom dealer's shop can produce its set to command. Forgeries are as thick as blackberries. It is not to be gainsaid that the originals in stipple by Schiavonetti or Vendramini or Cardon are pretty when they are genuine. But is *Hot Spiced Gingerbread*, by Vendramini, worth £10, or *Sweet China Oranges*, by Schiavonetti, worth £8? It is against all the laws of common sense and proportion in art to know that Wheatley's *Cries*, a set of thirteen prints in colour, have fetched as much as £1,000. Surely all the fools in London must have been bidding against each other!

But it must be granted that in a certain manner some of these stipple engravings do manage to convey the sensuous elegance of the eighteenth century. Vauxhall and Ranelagh Gardens and the playful *insouciance* of the lighter side of life, and the picturesque tastes of the town are reflected in these prints. While Hogarth teaches us the sterner lessons these depict the lighter moods, so that posterity obtains thereby its light and shade of a complex period.

We reproduce an illustration of *Mrs. Wilbraham* from a painting by Gardner, engraved in stipple by Thomas Watson, and printed in brown, which is a fine example of delicate engraving, exhibiting all the best qualities of stipple without loss of strength in the delineation of character. (Opposite p. 192.)

There is one feature in stipple which in Bartolozzi claims a welcome recognition, and that is the sprightly manner in which he has engraved a great many fine plates of *Children at Play* after Hamilton, and others. They are not Cupids nor classical children in impossible groves, mounted on clouds, or in other fantastic attitudes, but are simple eighteenth-century children, natural and human, clothed in everyday dress, the forerunners of the groups of romantic children with which Kate Greenaway delighted the middle nineteenth century.

Among stipple engravers of the eighteenth century the names of P. W. Tomkins, Thomas Cheesman, John Jones, and Charles Wilkin stand in the first rank.

William Blake, poet, visionary, engraver, is at once remarkable for the position he occupies in the world of literature and of art. He was apprenticed at the age of fourteen to Basire, the engraver, of Lincoln's Inn Fields. He loved art for its own sake. "Were I to love money," he says, "I should lose all power of thought; desire of gain deadens the genius of man. I might roll in wealth and ride in a golden chariot, were I to listen to the voice of parsimony. My business is not to gather gold, but to make glorious shapes, expressing god-like sentiments." His wife, "the dark-eyed Kate" of his lyrical poems, took off in the press the impressions of his plates, coloured them with a delicate hand, and even made drawings of her own to rival the mysterious fancies that came from her husband's pencil. But she did not see the visions Blake did, who, as a child, saw an angel following the reapers in the corn.

In 1789 his *Songs of Innocence* appeared, poems on the happiness of childhood, each having its accompanying scene interwoven with the song. In 1794 this was followed by *Songs of Experience.* It was about this time in a vision his brother Robert communicated to him the secret of a new process of engraving on copper. Blake ever kept the secret, and no one has produced anything to equal in delicacy and elegance the little prints which he issued, some four inches high by three inches wide. The unfortunate poverty of Blake confined him to copper plates of small dimensions, and his works are limited to the cabinet and the portfolio of the collector.

Blake illustrated Young's "Night Thoughts," to the delight of Flaxman, but some of the designs alarmed the fastidious readers of the good doctor, who were somewhat startled to find trembling nudities in the margin of that pious work. Flaxman introduced Blake to Hayley, the poet, and we reproduce a medallion portrait which Blake lovingly engraved in stipple of the young poet. (Opposite p. 196.)

Blake's cottage at Felpham, near Bognor, gave him three of the happiest years of his life. By the seashore he dreamed dreams and conjured up visions the like of which no man has yet committed to paper. His allegorical pictures of *The Spiritual Form of Pitt guiding Behemoth* and the *Spiritual Form of Nelson guiding Leviathan* are compositions of extraordinary power and weirdly compelling interest. The former is in the National Gallery.

He conceived a hundred illustrations to Dante's *Divina Commedia.* This was during 1824–1826, when

at sixty-seven years of age he applied himself to learning Italian. He only engraved seven out of the hundred drawings. He was peculiarly fitted to interpret and illustrate the great mediæval master of supernatural awe and terror. These seven india-proof plates, 11 in. by 14 in., are rare, and cost the lover of Blake no less than twenty-five guineas to-day.

His *Inventions to the Book of Job* are equally sought after, and were produced in his later years when poverty began to overtake him. Still sustained by his loving wife, he worked in one small room which served as kitchen, bedchamber, and studio. In this room, in a court near the Temple, the great visionary took his farewell of this world. Bolstered up in bed, he employed his last energies on touching and retouching one of his last prints. Throwing it from him at last, he exclaimed, "There! that will do! I cannot mend it!" Seeing his wife in tears, he said, "Stay, Kate! Keep just as you are. I will draw your portrait, for you have ever been an angel to me." And the dying painter made a fine likeness. He lay chanting verses and music, and seemed happy to the last. He died on August 12, 1827.

In the reproduction of *Cleopatra* the delicacy of stipple is employed to fine advantage. It was engraved by E. Harding, Junior, in 1794. It is a composite portrait, the face being from an antique gem and the head-dress from a coin in Dr. Hunter's Museum. This is, without doubt, as authentic a portrait of the great queen Cleopatra as it is possible to get, and in the soft delicacy of the delineation there is nothing more to be desired. It is in work of

THOMAS HAYLEY.

From a Stipple Engraving by William Blake, after a Medallion by Flaxman.

(*Size of original engraving* 2½ *in. diameter.*)

CLEOPATRA.

From a Stipple Engraving by E. Harding.

(*The face from an ancient gem, the head-dress from a coin.*)

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this nature that stipple stands unrivalled; even with all the possibilities of modern photography such a portrait could not be produced that would convey as faithfully the lineaments of the wondrous queen who enslaved Marc Antony,—"for her own person," to quote Shakespeare, "it beggared all description."

But to the collector who is desirous of obtaining specimens of good work there are fields afar from the much sought-after examples in the auction-room. The books of the late eighteenth and early nineteenth centuries were embellished with stipple engravings by men whose work is not to be despised. Besides the names of those we have already mentioned there are many others who executed plates in stipple. They are to be found in hundreds of little volumes as frontispieces and as plates, and in execution and brilliancy they do not fall very far short of the more ambitious plates of the greater men.

The three illustrations we reproduce are types of this class, which represent pence rather than shillings to the collector. They will never take their place in the market as rare prints—they are not showy enough to attract the "mob of gentlemen" who frequent Christie's and elsewhere metaphorically to cut each other's throats to obtain possession of them. The quiet collector may delve at his will in out-of-the-way places and disinter them by the hundred from forgotten volumes. The portrait of *Dryden*, executed by Caroline Watson—whose work is, in spite of the size, masterly and possessed of great vigour—was published in 1808. Caroline Watson's stipple engravings are sought after by collectors. She was the

daughter of James Watson, who was born in Ireland in 1740, and died in London in 1790—one of the most eminent mezzotint engravers of the British school, not to be confounded with Thomas Watson (1743–1775), another eminent mezzotinter. She engraved both in mezzotint and in stipple. Her portrait in stipple of *The Hon. Mrs. Stanhope* after Reynolds, not in first state, brings over £5, and a colour print of the same sells for £18. The portrait of the *Princess of Wales* was engraved by W. Ridley in 1797, after a drawing by W. H. Brown. The third illustration, *The Sisters*—Mrs. Stourbridge and Mrs. Wilmot-Bromley—is typical of the wealth of fine work in stipple to be found in the "Keepsake" and other gift books of early Victorian days. Many of these portraits were after Sir Thomas Lawrence, Beechey, and others; they are all executed with great delicacy, there is a certain insipidity and an over-exaggerated softness about them which is in striking contrast to the copper-plate portraits in line in magazines of some eighty years before. This loss of the rugged personality of the originals is noticeable in the comparison of seventeenth-century line engravings after contemporary portraits with engravings of the same subjects done on steel after 1820. But after all, one does not expect strength from stipple, and these delicately limned portraits are in metal what Cosway and Plimmer's work is in the world of miniaturists. They suggest in their sentimental refinement the Amelia Sedleys of the beginning of last century.

The early days of stipple carry one back to the

PORTRAIT OF DRYDEN.

From a Stipple Engraving by Caroline Watson

PRINCESS OF WALES.

From a Stipple Engraving by W. Ridley.

THE SISTERS.

From an unsigned Stipple Engraving.

For enlargements of portions of these see illustrations opposite p. 46.

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days of the beaux at the Pump Room at Bath or down the Pantiles at Tunbridge Wells. The Battersea enamel snuff-box tapped in graceful minuet-like movement, the swinging gold-headed and jewelled cane, the painted fan, are the fripperies which bear accompaniment to the slender gracefulness of a fashionable art. Later, when stipple became more popular, and threw its gauze-like mantle over the fashionable album of the boudoir, we hear the tinkle of the old tunes of Thomas Haynes Bayly, "I'd be a butterfly born in a bower," which our great-great-aunts sang in that far-off time—days of lavender perfume, of maidenly reserve, of quaint, queer sentiment—the generation who wept over Dickens.

The following list of notable stipple engravings will enable the student to refer to the finest examples of this style of engraving, and to recognise them when he comes across them :—

Louisa (Sheridan's "Duenna"), stipple in red, by Richard Read after J. Russell (1778).

Calais, The Snuff-Box, Sterne's "Sentimental Journey," by J. M. Delattre, stipple in red, after Angelica Kaufmann (1781).

Lady Elizabeth Lambart, by John K. Baldrey, after J. Downman (1783).

Mrs. Jordan as "The Romp," by John Ogbourne, after Romney (1788).

Portrait of Kemble, by James Heath, after G. Chinnery (1799).

Lady Hamilton as "Sensibility," by Richard Earlom, after Romney (1789).

Lord Heathfield, by Richard Earlom, after Sir Joshua Reynolds (1788).

Honourable Anne Bingham, by Bartolozzi, after Sir Joshua Reynolds, in red.

Lady Elizabeth Foster, by Bartolozzi, after Sir Joshua Reynolds (1787).

Lady Smyth and Children, by Bartolozzi, after Sir Joshua Reynolds.

Elizabeth Farren, by Bartolozzi, after Sir Thomas Lawrence (1791).
Summer, by Bartolozzi, after Wheatley.
Venus attired by the Graces, by Bartolozzi, after Angelica Kaufmann, in red.
Duchess of Richmond, by W. W. Ryland, after Angelica Kaufmann, in red (1775).
Cupid Bound, by W. W. Ryland, after Angelica Kaufmann, in red (1777).
Lady Helen Boyle, by Thomas Trotter, after Cosway.
Mrs. Fitzherbert, wife of George IV., by Joseph Collyer, after Russell (1792).
Venus, after Sir Joshua Reynolds (1786). Compare with Abraham Raimbach's line engraving of the same subject.
Lady Hamilton as "The Sempstress," by Thos. Cheesman, after Romney (1787).
Lady Hamilton as "The Spinster," by Thomas Cheesman, after Romney (1789).
Mrs. Siddons as "The Tragic Muse," by Francis Haward, after Sir Joshua Reynolds (1787).
Angelica Kaufmann in the character of "Design," by Thos. Burke after Angelica Kaufmann (1787).
Lady Hamilton as "Emma," by John Jones, after Romney (1785).
Elizabeth Farren as "Lady Teazle," after Downman (1787).
Lady Hamilton as "St. Cecilia," by George Keating, after Romney (1789).
Joseph Baretti, by J. Hardy, after Sir Joshua Reynolds (1794).
Mrs. Robinson as "Perdita," by William Dickinson, after Sir Joshua Reynolds.
Five Cherubs' Heads (Miss Gordon), by Peter Simon, after Sir Joshua Reynolds (1789).
Esther Jane Sheridan, by Thomas Nugent, after Hoppner (1800).
Captain Coram, by William Nutter, after Hogarth (1796).
Girl Gathering Nuts, by Peltro William Tomkins, after W. R. Bigg (1787).
Mrs. Robinson, by J. Pettit, after Cosway (1789).
Viscountess Andover, by Charles Wilkin, after Hoppner.
Mrs. Swinburne, by Mariano Bovi, after Cosway.
Izaak Walton, by Mariano Bovi, after Housman (1794).
Princess Sophia and Princess Mary, daughters of George III., by Caroline Watson, after Hoppner.
Hon. Mrs. Stanhope as "Contemplation," by Caroline Watson, after Sir Joshua Reynolds

Pantaloon, by William Bromley, after Stothard (1799).
Mrs. Damer, by L. Schiavonetti, after Cosway.
Portrait of Nelson, by Henry Meyer, after Hoppner.
Sir Walter Scott, by William Walker, after Raeburn.
Raeburn, by William Walker, after Raeburn.
Lord Hopetoun, by William Walker, after Raeburn.
Lady Manners and *Mrs. Fitzherbert*, by John Condé, both after Cosway.
Lady Agar Ellis, by Charles Heath, after Sir Thomas Lawrence.
Richard Cosway, by William Daniell, after G. Dance.
John Opie, by William Holl.
William Makepeace Thackeray, by Francis Holl, after S. Laurence (1853).

X

STEEL ENGRAVING NINETEENTH CENTURY

CHAPTER X

STEEL ENGRAVING—NINETEENTH CENTURY

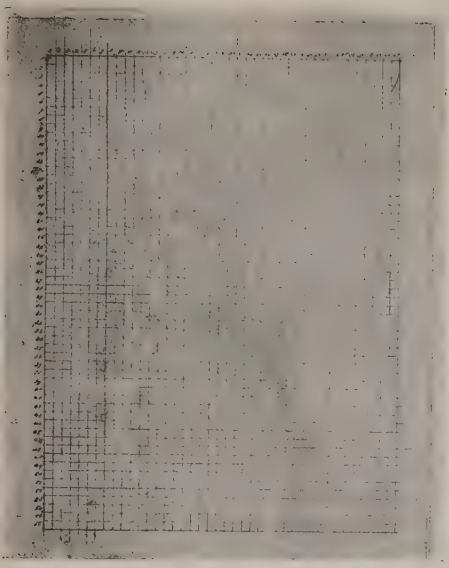
The first use of steel in 1820—The commercial value of steel in yielding more impressions—Its effect on the style of engravers—The age of minuteness and over-elaboration—The invention of steel-facing—The return to copper.

LINE engraving in the nineteenth century entered upon its last phase. The employment of various mechanical devices such as the use of the ruling machine to produce the clear blue sky and the flat tints, together with a fixed code of rules governing the technique in its rendering of flesh, of water, of fabrics, and of metal, and intricate axioms relating to lozenge work, helped to bring it into disrepute. Plates were no longer engraved by one but by several men, and this imperceptibly led to its deterioration as departing from the personality so necessary to any work of art. Sir Seymour Haden no doubt had this in mind when he described line engraving as a manufacture rather than an art.

The age of steel had a corresponding effect on the mezzotint engraver, and after the introduction by Thomas Lupton of soft steel instead of copper as the medium for mezzotint work, for which he received, in 1822, the Isis gold medal from the Society of Arts, the age of decadence set in. It was the thin end of the wedge of commercialism, which never has and never will become wedded with art. Art for Art's sake may seem to the practical man a visionary dogma of the impractical world of artists, but there is behind it something irrefutable. The record of facts lies with the artist.

At first the great advantage of steel seemed as if it were about to give a new lease of life to line engraving. A steel plate would often yield five hundred good impressions without showing signs of wear, and more often than not as many as a thousand prints would be taken from it. A copper plate would only yield two hundred impressions or considerably less before it gave out.

A new impetus was given to illustrations appearing in books. The eighteenth century had seen line engraving and stipple engraving applied to illustrate sumptuous volumes, and in its later days employed extensively for portraits as frontispieces to thousands of small volumes and also for the embellishment of magazines. But with the advent of steel engraving a new class of publications arose,—the annuals,—of which "The Keepsake" and the "Book of Beauty" are typical examples. "Fine Art Galleries" were also published with portraits after the originals from Vandyck to Sir Thomas Lawrence, and with trans-



I

II.

III.

IV.

THE WIDOWED BRIDE.

Showing (I) The Reduction. (II & III) Engraver's Trial Proofs. (IV) Finished Proof.
From engraver's proofs, by Edwards.
(Size of original engravings, $3\frac{3}{8}$ in. by $4\frac{5}{8}$ in.)

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lations of the old masters from the renowned pictures of the great European collections.

The *Portraits* were the echo in steel of the greater series in copper such as those of Houbraken and Vertue, and the *Galleries* of old masters' work in steel brought down to a more popular level what Boydell had done for a wealthier public. Lodge's "Portraits of the Illustrious Personages of Great Britain," in four volumes, published in 1821–1834, touches the high water-mark of the one class, and Finden's "Gallery of British Art" in sixteen parts, published in 1838–1853, is representative of steel engraving after genre subjects and landscape.

There is no doubt whatever that during the publication of the annuals, engraving of a high order was flung with a prodigal hand before the public. During the period that they were fashionable a crowd of steel engravers produced work which is left for the industrious twentieth-century collector to disinter and marvel at. One may fling stones at the almost painfully minute delicacy of their labours, as they worked on plates, with untiring diligence, that measure only some three inches by four or are even of less dimensions. Let him cast the first stone who can dispute the power of the classical sculptors who, in a work only a few inches high, can convey grandeur and titanic strength, or in a bas-relief the size of a postage stamp achieve artistic perfection.

The excellence of a work of art has nothing to do with its size. "I have a cast from an antique," said old Nollekens, "only three inches in height, which, from its justness of proportion and dignity of attitude,

strikes the beholder, when it is elevated only nine inches above his eye, with the idea of its being a figure full thirty feet in height." . . . "What!" he would exclaim, "is not that beautiful gem of Hercules Strangling the Lion a work of grand art—and that figure is contained in less than the space of an inch!"

In regard to size and delicacy of finish there are the names of Hollar and Callot among the old masters of engraving, but there is little doubt that when the hardness of steel was found to admit of finer work the steel engravers pushed this quality to its extremest limits, and it became a merit to produce work in which the lines were laid together so closely that only a powerful glass can discover the technique.

The actual difference between a line engraving executed on copper and one engraved on steel—we are speaking now of larger subjects where microscopic finish is absent in both—is so slight in a print that the one is not distinguishable from the other. But in etching and in mezzotint its difference is most marked. In the former the artistic quality of the printing loses its richness, the steel takes the ink in a different manner than does copper, and in mezzotint on steel the result is of a peculiarly thin and smoky character. Owing to the hardness of the metal the tool cannot go so deeply as in copper, the scale of gradations in the lightness and darkness of the print is accordingly restricted, and this betrays itself in the printed impression. For a learned exposition of these differences the reader cannot do better than refer

QUEEN HENRIETTA MARIA.
Wife of Charles I.

From a Steel Engraving by H. T. Ryall, after Vandyck.

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to the lectures delivered at Oxford on *Etching and Mezzotinting Engraving* by Professor Herkomer.

In the series of four plates appearing as the first illustration in this chapter, it will be seen by what stages the finished engraving is produced. These are engraver's trial proofs during the progression of the plate under his hand. The first of the four is what is known as the "reduction." The picture to be copied has first to be drawn on the metal. The method here employed is to divide the space to be engraved upon into a series of squares produced by horizontal and vertical lines cutting each other. These spaces are each numbered; the figures will be seen in the margins at the top and at the side. The picture to be copied has the same number of lines stretched across it by means of threads of cotton, by this device the designer is able to reduce the proportions of the original to the smaller surface upon which it is to be engraved. The next stage is to employ etching in the outline and leading parts of the design. The use of etching extended to a large portion of the plate so much so that one wonders if it would not be more proper to call many of these prints etchings finished in line with the graver. In a book published in 1844 laying down rules for the steel engraver, the following shows how this use of etching had grown. "Every part, except white objects, should be etched as much as possible; nothing should be left for the graver but perfecting, softening, and strengthening."

The second plate shows this method in full operation. Everything has been so etched according

to the formula. The third plate of the series shows the plate after the graver has been used. Everything has been strengthened, lights have been heightened, and shadows have been deepened, and the rich texture of the costume introduced. The fourth plate shows the final stage, the print in proof state ready for its issue to the public. The flesh has been engraved, and the rounded form of pulsating life given to the chalky patches of the previous stage, and in every part of the plate last touches have been given to give colour and add sparkling reality to the engraving.

This print appeared in the "Keepsake" in 1834, and was entitled *The Widowed Bride*, and was signed by Edwards as the engraver. (Facing p. 206.)

That co-operative engraving and collaboration by engravers of prints of this class was in very extensive use is shown by a series of engravers' trial prints from similar publications in the possession of the writer. For one plate, the size of which is only 3 in. by $3\frac{3}{4}$ in., *The Purloined Cap*, after Wilkie, the private notes of the engravers working on it record that "Staines reduced it," "W. Taylor etched," "Drapery done by Hatfield," "Phillibrown did background," "Faces by Presbury and W. Finden."

Another print in the "Keepsake" for 1830 of *The Prophet of St. Paul's*, after Chalon, 4 in. by 3 in. in size, has a similar series of engravers working upon it. "Part by J. H. Watt," "Rhodes graved up white drapery," "D. Smith did remainder," and "C. Heath flesh."

Here is the distinct note of commercialism, the

THE CAVALIER.

From Steel Engravings by C. Heath, after Vandyck, showing trial proof and finished proof.
(*Size of original engravings* 8½ *in. by* 10 *in.*)

[*To face page* 210.

same indication that engravers were degenerating into specialised craftsmen as was exhibited by the wood engravers of a later period. Too often a great cry has gone up from engravers that the public has been unappreciative, but this little peep behind the scenes shows that the engravers themselves were doing their best to strangle their own art.

There is in the various series of portraits produced in the first half of the nineteenth century a lack of strength and ruggedness in the delineation of character, this is particularly noticeable in comparison with line engravings of the seventeenth and early eighteenth century of the same subjects. The softness of effect in steel graving is more suitable for the rendering of portraits after Lawrence. The illustration we reproduce of Vandyck's portrait of *Henrietta Maria*, the queen of Charles I., by H. T. Ryall, is a very worthy translation in line of this celebrated portrait. (Opposite p. 208.)

In landscape there is an equally wide range of subjects for the collector of steel engravings to choose from. In the various art publications alluded to, and in the earlier volumes of the *Art Journal*, he may find steel engravings by the hundred representative of this prolific period. For the present we shall make no allusion to the great school of line engravers who worked under the direction and through the inspiration of Turner in producing masterpieces in steel engraving which distinguished the art as practised in the middle nineteenth century. The work of these men is dealt with in the next chapter.

The following engravers of the early nineteenth

century executed engravings on steel which entitle them to recognition among the leading exponents of their art. Following each name is a print with date of publication: Anker Smith, *Sophonisba*, after Titian, 1813; James Fittler, *A Spanish Officer*, after Rubens, 1813; and *The Plague*, after Poussin, 1811. Charles Heath, *The Infant Hercules*, after Reynolds, 1810, and *Portrait of a Cavalier*, after Vandyck. An illustration is given of this fine piece of steel engraving. The first state is at the completion of the etching prior to the work with the graver, as previously explained. The sash and the hilt of the sword, the outline of the lace collar and ruffles, are all indicated, and the hair, in conforming to the formula of executing all the dark masses in etching is done in elaborate detail. The print beside it is a reproduction of the same when in proof state. (Facing p. 210).

Of other leading engravers mention must be made of William Bromley, *Woman taken in Adultery*, after Rubens, 1813; M. J. Danforth, *Uncle Toby and the Widow Wadman*, after Leslie, 1833; Edward Goodall, *The Market Cart*, after Gainsborough, 1836; William Finden, *George IV.*, after Lawrence, 1829, and *The Village Festival*, after Wilkie, 1830; Abraham Raimbach, *Jupiter and Antiope*, after Titian, 1807, George Thomas Doo, *Gevartius*, after Vandyck, 1830; and *Yorick and the Grisette*, after Newton, 1838; John Henry Robinson, *Sir Walter Scott*, after Lawrence, and *Rubens*, after Vandyck, 1830; William Holl, the *Madonna di san Sisto*, after Raphael; and Henry Le Keux, the *Embarkation of St. Ursula*, after Claude, 1839, and

THE EMBARKATION OF ST. URSULA.
From a trial state by Le Keux after Claude.

VIEW IN VENICE.
From a finished proof Steel Engraving by Le Keux after Canaletto.

[*To face page* 212.

A View in Venice, after Canaletto, 1832. Reproductions of these two engravings appear as an illustration. The former is an engraver's proof taken after the preliminary stage of etching has been completed, the latter is a proof after Canaletto's picture, and the comparison of these two will show how much is added by the graver. In the former there is an almost entire absence of tone, there is no light and no sparkle in the agitated water with the rays of the sun aslant upon it, the whole stands flat and insipid, but the master hand of Le Keux with deft touch transformed that into a fine plate, the proof impression of which scintillates with light and is radiant with colour. In the second print after Canaletto the rich effect of such treatment by the graver is most evident. The dazzling sunlight of Venice, the deep blue sky fretted with a thin bar of clouds, the haze of heat, the lazy stillness of the city are shown with illuminating dexterity by the engraver. (See illustration facing p. 212.)

The collector who desires good examples representative of the fine book illustrations in steel appearing in the volumes of the first half of the nineteenth century will find a collection of little gems in the pages of "Jennings's Landscape Annual," "Forget-Me-Not," and the "Literary Souvenir," published between the years 1826 and 1840, after S. Prout, D. Roberts, Copley Fielding, Bonington, Smirke, and Stothard.

These volumes are not difficult to procure and contain several fine engravings in each, as well as much that is trivial. Enterprising printsellers have

broken up many of them and they can, at much saving of time, be found in portfolios of steel engravings at a small price apiece. Of course it is desirable to obtain proof impressions on India paper if possible. But as the search by the lover of prints is not conducted with the hope for future gain, and as proofs are not easily met with, he will lay aside all aspirations as to rare states and content himself with the relics of the dead art of steel engraving as he finds it—and be thankful.

We reproduce two illustrations showing in varying degrees the extraordinary delicacy and the fine artistic feeling exhibited in these minor illustrations of a forgotten age of books. The uppermost is one from many exquisite headpieces appearing in a "Book of Gems," published in 1836. The subject is entitled *Psyche*, after Beechey, and was engraved by Greatbach. Beneath it on the page are lines from Ben Jonson's "Masque at Court," telling of the search of Venus for Cupid, who has strayed away among mortals. The engraving of *Cromer* is from Finden's "Ports and Harbours of Great Britain," published in 1842. This was executed by E. Finden, after T. Creswick. The subject is treated in a picturesque manner, most of the others in the same book in two volumes are more topographical than romantic. It remained for Turner to throw a halo of poetry over our coast scenery and to inspire a band of engravers to translate his dreams into the silvery medium of steel engraving, but this engraving of *Cromer*, although far removed from him and them, is crisp and sweetly suggestive

PSYCHE.

From a Steel Engraving by Greatbach, after Beechey.
(*Same size as original.*)

CROMER.

From a Steel Engraving by Finden, after Creswick.
(*Size of original engraving* $4\frac{7}{8}$ *in. by* 7 *in.*)

[*To face page* 214.

of the old world eyrie set among the cliffs of East Anglia.

The necessity of working upon so hard a surface even as soft steel in order to make engraving pay commercially by having a plate to yield thousands of impressions,—"twelve hundred artist's proofs" is not an unknown quantity,—was rendered obsolete by a new discovery of coating the copper plate when finished with an infinitesimal layer of steel. The engraver worked on the soft copper, the printer was presented with the hard steel surface. This was practically the death-blow to line engraving, as the print differed in no respects from the "artist's proof." The chief difference was the price, and the only variation was the care in printing and the quality of the paper. It thus came about that commercialism ate into the vitals of line engraving, and artists' proofs at high prices were launched on the market only to be followed by prints of not inferior quality at a tenth of the price. No amount of stamping or signing could blind the public to the fact that these proofs would not hold their own in the auction-room, and so far as line engraving was concerned the decadence very soon set in. Collectors will be wise not to touch anything subsequent to 1820 other than ordinary "prints" owing to this chaotic and not very honest state of things.

XI

THE LINE ENGRAVERS AFTER TURNER

CHAPTER XI

THE LINE ENGRAVERS AFTER TURNER

Turner's influence on engraving—The school of engravers who worked under his supervision—Illustrated volumes with engravings after his drawings—Line engravings after his pictures.

WITH Dürer, with Raphael, with Rubens, and with Claude Lorraine the name of Turner stands among the painters who had a special influence upon engraving. He pitted himself against Claude and produced his *Liber Studiorum* in direct emulation of his rival's *Liber Veritatis;* and Turner had the advantage on more than one head, not the least being that whereas Claude, who died in 1682, was interpreted by Richard Earlom (1740–1822), who executed his plates in mezzotint a century after the painter was dead, Turner etched the leading lines of a few plates himself and supervised the engravers who worked upon them in mezzotint. Claude's original sketches for his *Liber* are at Chatsworth, and Turner's first drawings in sepia are in the basement of the National Gallery.

Turner's *Liber Studiorum* was begun in 1807 and

ceased in 1819. Out of the hundred drawings only seventy-one plates were published. It stands as a monument in black and white to his great genius, but being executed in mezzotint nothing other than passing allusion to it must find a place in this chapter. Similarly the "Ports of England," published in 1826, and the "Rivers of England," published in 1825–1826, both series being engraved in mezzotint, must be excluded from this chapter.

Both before and after the *Liber* (1808–1819) there are line engravings executed from drawings by Turner which should appeal with especial favour to all lovers of Turner who cannot aspire to collecting the much sought-after prints of the *Liber*. The collecting of the separate prints of this latter is a special and absorbing branch of print collecting, and men have devoted their lives to this one study. "Engraver's Proofs" and "First States" and even up to "Fifth States" have to be studied with discriminating judgment. A fine early proof of *Solway Moss* from the *Liber* cannot be bought for less than £50, an indifferent print of a second or third state is worth £7; *Hind Head Hill* in first state is worth £20, in second state £3,—and so on. Obviously this is not the field for the young collector, and it is not within the scope of this volume. Whatever can be said—and much may be said as to the value of early states in mezzotints, owing to the evanescent quality of the work—this zealousness need not apply in so great a degree to the line engravings after Turner where signs of wear are not so evident.

It is interesting to note that Turner's work for the engravers was a dominating feature in his career, and if McArdell and Valentine Green with their fine array of mezzotint portraits after Sir Joshua Reynolds's canvases immortalised his memory, it is no less true that the crowd of engravers who worked in mezzotint and line, but chiefly in line, have preserved the brilliant landscapes of Turner for posterity. The following salient facts in regard to the dates of his pictures, in comparison with the dates during which he was embarking upon enterprises connected with various series of engraved work after his drawings, and supplying material for publications of most diverse character, shows most conclusively that Turner did not consider it beneath his dignity to apply himself industriously to book illustration.

The following pictures, arranged chronologically from the mass of his work in the National Gallery, indicate the various phases through which he passed: *The Shipwreck* (1805), *The Sun Rising in a Mist* (1807), *Dido Building Carthage* (1815), *Bay of Baiæ, Apollo and the Sibyl* (1823), *Cologne, Evening* (1826), *Ulysses Deriding Polyphemus* (1829), *The Loretto Necklace* (1829), *Childe Harold's Pilgrimage* (1832), *The Fighting Téméraire* (1839), *The Burial of Sir David Wilkie* (1842), *The Approach to Venice* (1843), and *The "Sun of Venice" Going to Sea* (1843).

Simultaneously the following series of engraved works after Turner's drawings made their appearance: The "Britannia Depicta" (1807–1810), with the following seven plates (8½ in. by 6½ in.), engraved

by W. Byrne—*Eton*, *Wickham*, *Newbury*, *Donington Castle*, *Abingdon*, *Chester*, and *Chester Castle*. "Mawman's Tour" (1805) had three engravings by J. Heath ($5\frac{7}{8}$ in. by 4 in.)—*Patterdale*, *Inverary*, and *Loch Lomond*. The well-known series of "Picturesque Views on the Southern Coast of England" was published from 1813 to 1826, with eighty plates, engraved by G. Cooke, W. B. Cooke, E. Goodall, W. Miller, and others. Of these forty are after Turner, in which some of his most enduring work appears, delectable records of his romantic moods. During the years 1817–1822 appeared "Whittaker's History of Richmondshire," with the twenty plates engraved by J. Scott, S. Rawle, J. Archer, T. Higham, John Pye, W. R. Smith, W. Radcliffe, G. Heath, J. C. Varrall J. Le Keux, and S. Middiman.

"Views in Sussex" was published in 1819 as a set of five plates (11 in. by $7\frac{1}{2}$ in.) engraved by W. B. Cooke.

In the following year in "Hakewill's Picturesque Tour in Italy" there are eighteen plates after Turner. The size of these plates is only $8\frac{1}{2}$ in. by $5\frac{1}{2}$ in.

Sir Walter Scott and Turner join hands in the "Provincial Antiquities and Picturesque Scenery of Scotland," published in 1826. There are forty-two fine plates after Turner and others. Lucky is he who can procure the ten parts, folio, of these in large paper proofs. In a recent catalogue the writer saw a copy marked as "unopened" for five guineas. Forty-two magnificent steel engravings for a hundred and five shillings, that is less than half a crown apiece, and their whilom owner had not even cut

VIEW OF ROUEN.

From Steel Engraving by R. Brandard, after Turner.

ROUEN CATHEDRAL.

From Steel Engraving by Thomas Higham, after Turner.

An enlargement of portion of this appears opposite p. 42.

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the leaves! *Tantallon Castle*, engraved by E. Goodall, *Roslin Castle* by W. R. Smith, or *Linlithgow Palace* by R. Wallace, for half a crown, are among the gems of this volume.

The great series of "England and Wales" was published in parts between the years 1827 and 1838. They were issued in three states, engraver's proofs, proofs before letters, and lettered proofs, all on India paper, and lettered proofs and print impressions both on plain paper. Turner's care of his reputation was so great that he bought for £3,000 the copper plates of this series to prevent bad impressions being made of his plates. Engraver's proofs of these sell for a guinea each and some of the rarer plates for three guineas. There is a long list of engravers who helped to spread the name and fame of Turner, till his work and theirs became of European renown. E. Goodall, with his plate of *Alborough*, W. Miller with *Carew Castle* and *Windsor Castle*, S. Fisher with *Coventry*, *Crickieth Castle*, *Dudley*, and *St. Michael's Mount*, R. Brandard with *Lancaster Sands*, J. T. Willmore with *Llanthony Abbey*, *Llangollen*, *Penmaen Mawr*, *Powys Castle*, and *Richmond Terrace*, W. R. Smith with the *Chain Bridge over the Tees*, *Harlech Castle*, *Leicester Abbey*, and *Lowestoft*, W. Radclyffe with *Salisbury*, and *Carnarvon Castle*, and T. Higham with *Ely Cathedral*. But this does not exhaust the list of engravers, nor enumerate the list of the fine plates (ninety-six in number); there is the work of T Jeavons, R. Wallis, J. Redway, J. Horsburgh, C. Westwood, W. Tombleson, J. C. Varrall, J. H. Kernot, J. Henshall, and others.

There is Rogers's "Italy" and "Poems," two volumes, the first editions of which appeared in 1830 and 1834 with fifty-six exquisite vignettes after Turner and Stothard. Among the most delightful of the plates must be mentioned *Tivoli*, by Pye, *St. Maurice* and *Tornaro* by Wallis, and the *Lake of Como* by Goodall.

Turner's "Annual Tour" in 1833 comprised a set of twenty-one plates of the Loire, and in the two following years his "Annual Tours" consisted of views on the Seine, with forty subjects, including those of Rouen.

From these "Annual Tours," known as the "Rivers of France" series, we reproduce four illustrations to show the variety of subject and the amazing excellence of technique. *Rouen Cathedral*, engraved by Thomas Higham, is perfect in its detail of architectural beauty, as the reproduction facing p. 222, shows. The other *Rouen* on the same page is from a small print by Robert Brandard, who engraved a large plate (24 in. by 18 in.) from the picture, *Crossing the Brook*, and another large plate, *The Bay of Baiæ*. He was born at Birmingham and was a pupil of Goodall. Like Goodall, he was himself a painter, and one of his water-colours, *Rocks at Hastings*, is in the Victoria and Albert Museum. He engraved some of the subjects for "England and Wales" series and numerous plates in the "Turner Gallery," published by Messrs. Virtue, and in the *Art Journal* between 1850–1860 there is to be found much fine work from his graver. From this source we illustrate the *Stranded Vessel off Yarmouth*, which exhibits

AMBOISE.

From a Steel Engraving by W. R. Smith, after Turner.

MANTES.

From a Steel Engraving by W. Radclyffe.

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steel engraving at its high-water mark in popular illustration. (Opposite p. 228.)

The other two plates from the "Rivers of France" series we reproduce, *Mantes* and *Amboise*, are by W. Radclyffe and W. R. Smith. The former did several plates for the "England and Wales" series, including *Carnarvon Castle*, *Salisbury*, *Louth*, *Keswick Lake*, and *Ashby-de-la-Zouch*. The latter engraver executed among other plates for the same series *Richmond* (*Surrey*), *Saltash*, and *Harlech Castle*. The *Amboise* we illustrate from his graver exemplifies the mastery he had over his technique in his rendering of tone. (Opposite p. 224.)

In Turner's "Illustrations to the Works of Sir Walter Scott," 1834, there are forty plates illustrating the prose works and twenty-four illustrating the poems, and Campbell's "Poems" in 1837 has a set of twenty vignettes after Turner.

William Miller, of Edinburgh, the Quaker, was, according to Ruskin, Turner's best engraver. The great bulk of his work is after Turner. His large plates—*The Grand Canal*, *Venice*, and the *Rhine at Falzen*—are well known. In Rogers's "Poems" he did *Loch Lomond* and the *Rialto*. In Scott's prose works his best plates are *Verona*, *Glencoe*, *Mayence*, *The Simplon*, *Stirling*, and *Inverness*. In Scott's poetical works, *Dryburgh*, *Berwick-on-Tweed*, and *Melrose* are his finest. We reproduce this latter, which exhibits the extreme delicacy of Miller at his best in interpreting the atmospheric effects of Turner. The original from which the illustration here produced (opposite p. 226) is taken is only

$5\frac{3}{8}$ in. by $3\frac{7}{16}$ in., but it is a masterpiece of line engraving.

Edward Goodall, of Leeds, a self-taught engraver, attracted the attention of Turner, who engaged him to engrave after him. His exquisite little vignettes in Rogers's "Italy" and "Poems" are inspired with the spirit of the master whose drawings they interpret. We reproduce a fine plate of *Carlisle*, which is in size $3\frac{1}{4}$ in. by $5\frac{3}{8}$ in. The rainbow lights up the little plate. Among all Turner's engravers there are few who can equal in poetry and in grace either Miller or Goodall.

This long catalogue is only suggestive, rather than exhaustive, of the work of the astoundingly prolific genius, with a hand as delicate as a watchmaker in pencilling the most minute details of his work, and with a vision as profoundly penetrating into the mysteries of Nature in her awesome moods as was Dante in symbolism and in his visionary interpretation of the realm of the unseen. In colour, Turner's breadth and his mastery were as varied as the sympathetic mastery of Shakespeare over human emotions or the airy subtleties of Shelley in ecstatic idealism. The son of the barber of Maiden Lane peered beyond the London mists and Thames-bound environment of smoky sunsets, and of murky sunrises. He roamed over England and drank in all that the sylvan glades and purling streams, all that the white, sparkling cliffs and the rock-bound coast and the turbulent sea could convey to genius with whom none in England and few in modern art in Europe can stand without total eclipse. From the dark and

CARLISLE.

From a Steel Engraving by E. Goodall, after Turner.

MELROSE.

From a Steel Engraving by W. Miller, after Turner.

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tormented waters of Loch Lomond to the sunlit bay of Barmouth he made all picturesque England his own. Across the frowning abysses of the Alps he came a greater conqueror than Napoleon. He threw off the shackles of classic Italy, and made the shimmering glow of the lagoon and the fairylike flotilla of the gondolas of Venice resume the splendour of their former state. There is no master-hand like that of Turner, and the romantic halo that his worshippers have woven around his memory is deservedly his.

It may readily be understood how great a task is before the collector who sets out to obtain a representative collection of engravings after Turner. The National Gallery has five hundred of his water-colour drawings framed and arranged in a series of rooms in the basement, from elaborate and finished drawings from which the plates for the "Rivers of France" were engraved to hasty sketches in colour, cupolas hanging pendulous in mist, weird skeletons of shipwrecked barques beached and striking the note of mysterious tragedy, splashes of crimson set in the foreground with ribs of purple and ultramarine stretched across the sky—inchoate but alive, with intense suggestion of some dream of Nature that Turner snatched in a fleeting moment, and threw on to paper with the mechanical aid of pigments. It requires the seeing eye and the understanding heart of a poet and an artist to interpret these dreams.

The nation became possessed of a hundred oil pictures and about nineteen thousand drawings in water-colour and sketches. But this does not represent all Turner's life's work, and when the fugitive

colours he was wont to use have melted into the background, when the bitumen has become cracked and dull, and when the crimsons and the vermilions and the yellows have lost their brilliance as they are unfortunately fast doing, there is still the permanent record in the engravings upon which coming generations must rely for their views on the work of Turner. It is in vain that the authorities place little curtains to screen the light from his delicate water-colour drawings, sooner or later, and the time is surely coming, the beautiful dreams of Turner will have faded, as do all dreams, into nothingness.

In addition to the many illustrated volumes and the series of prints he himself issued, there are the larger engravings after his pictures. *Cologne* was engraved by E. Goodall in 1824, its size is 18¼ in. by 13¼ in. *Tivoli*, by the same engraver in 1827, is 24 in. by 16 in. *Mercury and Argus*, 1841 (15 in. by 10½ in.). *The Old Téméraire*, 1845 (15 in. by 11 in.), both engraved by J. T. Willmore. The latter subject was also engraved in a large size (23½ in. by 16 in.), by T. A. Prior. *Modern Italy*, 1843 (24 in. by 17 in.), was engraved by W. Miller, and *Ehrenbreitstein*, 1846 (15⅛ in. by 11⅛ in.), by John Pye, and there is the *Straits of Dover*, 1863 (22 in. by 15½ in.), engraved by W. Chapman. This does not exhaust the list, but it is representative of the larger plates engraved after his oil pictures. There is, however, something about them less pleasing than the smaller plates of the same subjects and of subjects after his water-colour drawings.

We have already alluded to Brandard and his

STRANDED VESSEL OFF YARMOUTH.

From a Steel Engraving by R. Brandard, after Turner

ST. MICHAEL'S MOUNT, CORNWALL.

From a Steel Engraving by J. Cousen, after Turner.

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prolific work as an interpreter especially of pictures, and the accompanying illustration of his *Stranded Vessel off Yarmouth* we place side by side with Cousen's *St. Michael's Mount, Cornwall.* Brandard executed three fine plates for the "Rivers of France," the *Bridge of Meulan*, the *Light Towers of La Hêve*, and *Chateau Gaillard.* His work for the "Turner Gallery" is well known, and the specimen we illustrate is from that series.

Something must be said in passing as to John Ruskin and his criticism of Turner. He represents the school of critics who have seen in Turner's art something more spiritual and more unfathomable than probably the painter intended. At the opposite pole there is Philip Gilbert Hamerton with sane and well-balanced views who examines Turner more coldly and scientifically. In order to obtain a true estimate of Turner's position in Art it is necessary to correct Hamerton by Ruskin, and to correct Ruskin by Hamerton. They both have a convincing manner, and both have the fatal gift of creating partisans who are inclined to become more pronounced in their views than their teachers.

Between the view of Ruskin that Turner was an "archangel," a being of the most unequalled intellect, and the greatest painter of all time, and that of Hamerton who held him to be a man of genius to be ranked with other men of genius, who had the grand passion for expressing himself in Art, but "the far commoner passion for accumulating money," there is a golden mean, and that the reader must take for himself.

Turner was not discovered by Ruskin; the contrary opinion seems to have seized popular imagination. But Turner exhibited at the Academy for the space of sixty years, and had been a Royal Academician seventeen years before Ruskin was born. Ruskin spent his childhood in feasting his eyes on the beautiful prints after Turner's pictures which were scattered up and down the publications of the day. But he popularised him, and a tribute should be paid to Ruskin's memory for the loving labour he bestowed in cataloguing and arranging the mass of water-colour drawings Turner left behind him which were in danger of being neglected. But Turner himself was not neglected. He left the nation which is supposed to have neglected him £140,000. He received an offer of £100,000 for the contents of his house in Queen Anne Street, as well as a proposal to purchase his two pictures of *Carthage* from a committee of which Sir Robert Peel was a member; these he generously refused, having bequeathed his pictures to the nation. Turner's will was so complicated that it led to years of litigation. Many of its provisions were set aside. But his estate left the Chancery Court at little less than its former figure, and the Royal Academy had £20,000.

Of modern engravings exhibiting the highest interpretative skill in rendering his dreamy and romantic effects with dazzling and brilliant technique, the great school whose work is found in the justly renowned "Southern Coast" series in the "England and Wales" and in the other works we have enumerated, but more particularly in the first, has no equal in

CROSSING THE BROOK.

From a Steel Engraving by W. Richardson, after Turner.

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interpreting landscape more faithfully than by any other method. Etching can produce no flying troops of clouds as did the gravers of Cooke or Miller, and mezzotint can never represent the sparkling lights, and the luminous atmosphere which the line engravers of this exquisite period have left to posterity. As we have before remarked, steel engraving may bring down upon it the opprobrium of the fastidious specialist, to whom its machine-ruling, its seizure of etching, and its elaboration of dry point, may seem to be "a manufacture rather than an art." But where is there such another manufacture in print and paper as is found in the work of this school of line engravers in the glorious plates they executed under the inspiration of Turner?

Many of Turner's canvases were engraved by a later generation of men than those who worked on the illustrated books and series, and are to be found in the "Turner Gallery" and in other similar publications by men fired into enthusiasm by Turner's genius. The illustration of *Crossing the Brook*, by W. Richardson, is from the picture now in the National Gallery. The size of the engraving is 8⅝ in. by 10⅜ in. (Facing p. 230.)

Of the glorious sunlit dreams of colour on the canals of Venice as rich with gorgeousness as the glowing canvases of Titian, Turner has left a wealth of record of his pilgrimage across the Alps. His *Venice from the Canal of the Giudecca*, which we illustrate, is from a picture in the National Gallery engraved by Brandard. It is a city of silver and rose-coloured palaces set in an emerald sea, radiant

with colour, somnolent with a grandeur transmitted from centuries of decadent magnificence. It is here that a long line of Doges have wedded with mystic pageantry the city of sleeping palaces and drowsy canals to the blue waters of the Adriatic. As a companion picture from the graver of T. A. Prior is another scene of *Venice* showing the Doge's Palace with the Bridge of Sighs, and behind stands erect the turret of the Campanile of St. Mark's, which has now fallen, and at its fall men and women wept at the ruin of their beloved tower. But London would stand dry-eyed even if the Abbey were demolished. Trafalgar Square, apparently, is no man's land. The most glorious site in Europe is given up to ornamental fountains which spurt green water into a greener pool, and to complete the harmony a "Tube" station opens upon the space which might well be planted with shrubs and trees and laid out with grass.

In order to familiarise himself with the better-known Turner prints the beginner cannot do better than refer to the various volumes and series alluded to in order to become acquainted with the appearance of the prints. By frequenting the lesser-known print shops he will not infrequently be able to procure for less than a shilling apiece odd prints from one of these. Of course those on India-paper are more costly, and their appearance in this state naturally induces the printseller to demand a higher price, but in the initial stages of Turner-collecting it is an excellent training to commence with loose prints at small prices, and gradually advance to finer states.

VENICE.

From the Canal of the Giudecca.
From a Steel Engraving by R. Brandard, after Turner.

VENICE—THE GRAND CANAL.

From a Steel Engraving by T. A. Prior, after Turner.

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The following list is in no way to be regarded as anything but roughly representative of the various types of prints which ought not to be beyond the ambition of the reader for whom this volume is intended :—

"Copperplate Magazine" (1794–98) :—
Earliest engravings from Turner's drawings ($6\frac{1}{2}$ in. by $4\frac{3}{8}$ in.).
Nottingham, *Chepstow*, *Ely*, *Flint*, and 10 others, 2s. 6d. each.

"The Pocket Magazine" (1795–96) :—
Windsor, *Swansea*, *Staines*, *Bristol*, *Chelsea*, &c.
Engraved by Tagg, Rothwell, and others, 1s. 6d. each.
Britannia Depicta (1803–10), seven plates engraved by W. Byrne, 5s. each.

"Picturesque Views on the Southern Coast of England" (1813–26) :—
Eighty plates, worth £15 15s. Large paper, first edition, open letter proofs.
The following separate plates are worth :—
Hythe, by G. Cooke, Engraver's proof, India-paper, 21s.
Rye, by E. Goodall, early lettered impression, 4s.
Torbay, by W. B. Cooke, early lettered impression, 5s.
St. Michael's Mount, by W. B. Cooke, early lettered impression, 4s.

"Turner's Annual Tours" (1833–35), 3 vols. :—
With 61 plates of Views on Loire and Seine, India Proofs, sell for 50s. each volume.
Separate plates of these three vols. sell from 2s. 6d. to 5s. each.

"England and Wales" series (1827–38) with 96 plates :—
Carew Castle, by W. Miller, Engraver's proof, India-paper, £3 3s.
Chain Bridge over the Tees, by W. R. Smith, Engraver's proof, India-paper, £3 3s.
Llanthony Abbey, by J. T. Willmore, Engraver's proof, India-paper, £1 11s.
Salisbury, by W. Radclyffe, Engraver's proof, India-paper, £1 1s.
Later states of this series may be procured on ordinary paper at sums from 5s. upwards.

Large Plates after Pictures :—
Cologne, by E. Goodall, India Proof, before letters, £2 5s.

Tivoli, by E. Goodall, India Proof, before letters, £1 1s.
The Old Téméraire, by J. T. Willmore, India Proof, before letters, £5 5s.
Ehrenbreitstein, by John Pye, Print impression, 5s.
Modern Italy, by W. Miller, Print impression, 10s. 6d.

Turner Gallery :—

Petworth Park, by R. Wallis, Engraver's proof, 7s. 6d.
Calais Pier, by J. Cousen, Engraver's proof, 7s. 6d.
Bacchus and Ariadne, by C. Cousen, Engraver's proof, 7s. 6d.
Dutch Boats in a Gale, by J. C. Armytage, Engraver's proof, 7s. 6d.

Ordinary print impressions can be had at 1s. apiece.

In addition to the above there are innumerable prints which may be picked up in various states at prices varying from a few pence to a few shillings. The prices of all Turner engravings are rapidly advancing, but the beginner with the hints here given ought not to find himself at a loss to progress, if he be inclined so to do, from the initial steps of the loose prints in the printseller's portfolio to a surer knowledge of finer impressions and rarer states.

XII

MEZZOTINT ENGRAVING

CHAPTER XII

MEZZOTINT ENGRAVING

The technique—Its introduction into England—Its early exponents — The great eighteenth-century mezzotinters after Sir Joshua Reynolds—Turner as a mezzotint engraver — The Liber Studiorum the greatest series of mezzotints of the nineteenth century—Mixed mezzotint and modern methods—The collection of mezzotints restricted to wealthy collectors.

The Technique.—In mezzotint engraving the copper plate is first "grounded" by rocking a tool known as the "cradle" over its surface until it presents the appearance of a file. This mezzotint grounding tool is frequently attached to a rocking pole to facilitate its use. The teeth on this cradle vary from twenty-eight to the inch to a hundred and five to the inch. The early mezzotinters laid their grounds with a channelled roller; later the cradle came into use, and in the latest form the rocking pole was added, and a more scientific method of ploughing the "ways" into the copper was invented. In the later

days of mezzotint an angle instrument was introduced which regulated with exactitude the series of progressive angles.

The method of procedure is as follows: The plate has a series of chalk lines drawn upon it about three-quarters of an inch apart. Between these lines the cradle is worked over the plate from the top to the bottom in a series of parallel paths. This tool is a wide chisel with curved blade like a cheese-cutter and having teeth, the method of using this in rocking motion gives it the name of "rocker" or cradle. This operation of crossing the plate is termed a "way." New parallel chalk lines are drawn across the plate from one side to the other and a similar series of paths worked across the plate cutting the former grooves at right angles. This is another "way." Similarly by travelling across the plate from corner to corner, other paths are worked which cut the former lines at an angle of forty-five degrees. To make this clearer, if it were a map these latest paths would run from south-west to north-east, and from south-east to north-west. This operation is repeated in graduated angles from sixty to a hundred times, and the entire surface of the plate is reduced to a state of "burr" of infinitesimal size.

But the beginner need not bother himself over this laying of ground. The object is to produce a plate covered in every place with a burr which if inked would give an impression on paper of a rich velvety black. This is then the starting-point of mezzotint engraving.

MEZZOTINT.

From early trial proof.

From proof on completion.

REPRODUCTIONS OF MEZZOTINT.

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By the aid of the accompanying reproductions it will be seen what are the next steps. The upper illustration shows the plate after it has had a few tints scraped out. In mezzotint no lines are employed, and the subject to be engraved is wrought by scraping away the burr in the lighter tones with a tool known as a "scraper" and in the high lights polishing it quite smooth with a "burnisher." This operation is carefully continued until the plate reaches a condition to give an impression as is shown in the lower illustration.

This style is really engraving in tone, and the especial qualities of mezzotint are richness and delicate gradation and the painter-like quality which enables the engraver to work much in the same manner as the painter did on his canvas. He can free himself from the shackles of lines which are a conventional method to suggest colour and tone. Its most fitting application is in the translation of the works of painters which depend for their effect on powerful chiaroscuro. It is eminently fitted to represent portraits, but its use in landscape is restricted, as it cannot reproduce the crisp and sparkling character of foliage nor the dazzling high lights of an open scene, but it can and does, especially under the master-hand of Turner, give a romantic feeling of awesome grandeur to landscape.

The inventor of mezzotint was Ludwig von Siegen, an officer who had been in the service of the Landgrave of Hesse-Cassel. He settled at Amsterdam, and his first plate, executed in 1642, was a portrait of the Landgrave's mother. In 1654, when at

Brussels, von Siegen communicated his invention to Prince Rupert, who upon his return to England discussed its merits with John Evelyn, whose "Sculptura" in 1662 contains the first account in English of the new process. Prince Rupert did some fine plates in mezzotint himself, notably *The Great Executioner* after Spagnoletto, done in 1658. The selection of this subject by the nephew of Charles I., who had so recently been executed, is singular. This print represents a tall man standing with naked sword in one hand and holding up the head of St. John the Baptist in the other. There is a smaller plate by Prince Rupert of the head only of the same figure.

The early exponents of the art were William Sherwin (1669–1714), David Loggan (1635–1693), Francis Place (1647–1728), Abraham Blooteling (1634–1695), and John Vandervaart (1647–1721) with his splendid portrait of the *Duke of Monmouth* after Wissing.

By this time not only had the art taken root in England, but it was chiefly practised in this country, and was known on the Continent, in France, as *la manière anglaise* or *la manière noire*, and in Germany as *schabkunst* (the scraping art), or *schwarzkunst* (the black art), and in Italy as *l'incisione a fumo* (engraving in smoke) or *l'incisione a foggia nera* (engraving in the black manner). It takes its stand as an English art. During the early eighteenth century there were John Smith and Jean Simon both doing excellent work, followed by G. White, who introduced etching into mezzotint

From a Mezzotint by John Smith, after Gerard Dou.
(*Size of original engraving* $4\frac{3}{4}$ *in. by* $6\frac{1}{2}$ *in.*)

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in the outline of the subject prior to grounding the plate, a practice which has since been generally adopted.

Of the work of John Smith there is a great variety for the collector to choose from. He was born at Daventry in 1652, and died at Northampton in 1742. His best mezzotints are after the portraits of Sir Godfrey Kneller. As far as the prices realised nowadays for mezzotints his work affords the best value for money. His *Sir Christopher Wren* and his *Sir William Petty* may be procured in fine state for £1 and £2 respectively. *Wycherley* after Lely may be bought for £2 10s. in perfect state. His *James II.* (when Duke of York) leaning on an anchor, is worth in proof state, £9, and his *Earl of Ailesbury* after Lely, proof state, fetches £10 10s. under the hammer, but there is his *Charles XII. of Sweden* to be bought for 15s., and many of his smaller prints for considerably less. We reproduce a fine specimen of his work, *The Jolly Topers* after Gerard Dou, which faithfully renders the realism of that painter. (Facing p. 240).

Peter Pelham, who was born in London in 1684 and died in 1738, is another of the early eighteenth-century engravers whose work may fall within reach of collectors for whom this volume is intended. He engraved the portraits of *George I.* and *George II.*, both after Kneller, and a great many other of that painter's subjects. Many of his mezzotints may be procured for less than a sovereign apiece, and often something under half a sovereign will buy a good specimen of his work. His *Oliver Cromwell* after

Walker is perhaps his best work, and his portrait of *Rubens* after that master's canvas of himself is another deserving of mention. We give a reproduction of one of his mezzotints after Sir Godfrey Kneller's portrait of *The Right Honourable Spencer Compton, Baron of Wilmington*, which is a pleasing piece of mezzotint engraving, faithful to the work it translates and typical of so much of the portraiture of that period. Peter Pelham is worthy of renown as having introduced the art of mezzotint into America in 1726.

It is of interest, too, to note that three engravers carried the art to Ireland—Thomas Beard, John Brooks, and Andrew Miller—and established an art centre in Dublin, which at a later date sent forth four illustrious pupils—McArdell, Houston, Spooner, and Purcell—who added lustre to the glorious period from 1770 to 1800, when the finest series of mezzotint portraits ever seen were scraped after Sir Joshua Reynolds, Romney, and their contemporaries, immortalising their canvases and bringing enduring renown to the greatest of English native arts, the art of engraving in mezzotint.

John Faber, junior (1684–1756), is the last of the early eighteenth-century school prior to the great outburst of enthusiasm and unexampled splendour of the days when superb prints after Reynolds and his school are numbered by hundreds. John Faber the elder was born in Holland in 1660. He came to this country and was one of the earliest engravers in mezzotint. He died at Bristol in 1721. His plates are completely overshadowed by the work

THE RIGHT HONOURABLE SPENCER COMPTON, BARON OF WILMINGTON.

From a Mezzotint, by PETER PELHAM, after Kneller.
(*Size of original engraving* 10 *in. by* 13⅞ *in.*)

An enlargement of crease at elbow appears opposite p. 50.

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of his son, who executed one hundred and sixty-five mezzotint plates, including the set of Kit-cat portraits and the Hampton Court beauties, and a crowd of other portraits, as well as some fancy subjects after Mercier. His plate after the picture by Frans Hals of a *Man Playing a Guitar* is a splendid piece of work. But all his portraits are sought after and he ranks high in the estimation of the collector, although it must be stated that the prices of his work place it within reach of the astute bargain-hunter, as dozens of his prints cost no more than a sovereign apiece. The illustration (facing p. 244) of one of his plates, the *Portrait of Richard Boyle, Viscount Shannon*, clearly shows the extensive use of etching. It was this nobleman who added the colonnade to Burlington House, built by his father, and on being asked why he built his town mansion "out of town," replied that he was determined "to have no building beyond him." Now commissions sit to discuss the state of the congested traffic on either side of the house in Piccadilly.

With deft and patient and almost tedious labours, the mezzotint engraver works from dark to light and reproduces by means of the scraper and the burnisher the tone effects of the painter with his colours.

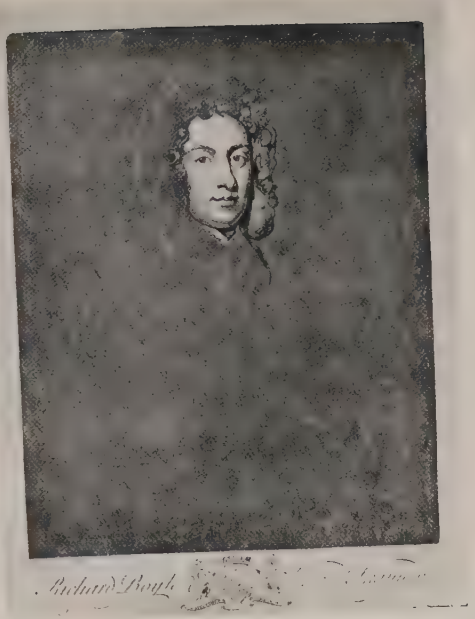
The delightful *Portrait of Addison* after Kneller, engraved by J. Smith, which we place in juxtaposition with that of *Robert Boyle*, shows a mezzotint portrait finished in elaborate manner, delicate in its details and strong in its contrasts.

Mezzotint came into its own with the advent of

James McArdell (1729–1765), who, with his magnificent plate of *Lady Grammont*, "La Belle Hamilton," after Sir Peter Lely, showed the possibilities of the art. His *Mrs. Middleton* after the same painter is another masterpiece. Richard Houston (1722–1775) has left two superb plates after Sir Joshua, *The Countess of Waldegrave and Her Daughter* and *Kitty Fisher*. Thomas Frye (1710–1762) is one of the Dublin group of engravers; he had a varied art career. He established the Bow china factory, and later had a great many fashionable patrons who sat to him for miniatures and oil portraits at his house at Hatton Garden. He engraved two series of life-size heads such as *Young Girl Holding up a String of Pearls*, *Young Man with Lighted Candle by His Side*, together with his own portrait, and those of *George III.*, *Queen Charlotte*, and many others.

In the space at our disposal we can do little more than mention the most prominent engravers of this great period. The prices of nearly all the mezzotints done by these men are very great, and to collect mezzotints is quite beyond the purse of the ordinary man. In general, portraits of ladies bring greater prices than those of men, but even the latter are nowadays coming within the whirl of fashionable collecting, and the prices realised under the hammer make it impossible to become the possessor of masterpieces of the art of mezzotint except at top prices.

The name of Valentine Green (1739–1813) stands high in the estimation of connoisseurs. Some of his prints, particularly those after Reynolds, sell for



RICHARD BOYLE, VISCOUNT SHANNON.

From a mezzotint by JOHN FABER, Jun., after KNELLER.
(Size of original engraving 11 *in. by* 15 *in.)*

JOSEPH ADDISON.

From a mezzotint by J. SMITH, after KNELLER.
(Size of original engraving $9\frac{1}{2}$ *in. by* $12\frac{3}{4}$ *in.)*

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enormous sums. He executed some four hundred plates, and among the best known we may mention the following, and the prices they have brought at auction will show the high esteem in which he is held :—*The Ladies Waldegrave*, first state, £236 5s.; *Lady Elizabeth Compton*, £288 15s.; *Lady Betty Delmé and Children*, first state, £100; *Lady Louisa Manners*, first state, £141 15s.; *Lady Townshend*, £105.

John Raphael Smith (1730–1812) engraved a variety of subjects after Morland and a great many portraits after Reynolds. His prices are not so high as those realised by Valentine Green, but they are sufficiently high to be impossible to the tyro. *Mrs. Carnac*, 1st state brings, £950.[1] To show the minute scientific exactitude which governs the collecting of "states" and the awful gulf between one state and another in market value, it is interesting to note that this same print, in proof impression, is only worth £56; and again when lettered, although still very fine, £32 11s.

James Watson, born in Ireland in 1740, was another exquisite and finished engraver in mezzotint. His prices fall short of those we have quoted, but are still prohibitive. His states are extremely complicated, as he left many plates unfinished and commenced the subject on a new sheet of copper. He died in London in 1790. His daughter, Caroline Watson (1760–1814), carried on her father's traditions in mezzotint, and in addition engraved in stipple. Thomas Watson (1743–1781), no relation to the above, did some fine work after Reynolds,

[1] A specimen at the Edgcumbe sale in 1901 fetched 1,160 guineas.

his *Catherine, Lady Bamphylde*, is a masterly plate, and in first state has brought £357 10s., in third state £43.

To continue the list:—William Ward, John Dean, a delicate translator of Gainsborough, too rarely rendered into mezzotint, John Greenwood, Edward Fisher, John Jones, David Martin, William Pether, William Dickinson, James Walker, John Young, and Richard Earlom.

This is not the place to dwell upon the qualities of individual engravers nor to enumerate the names of those who practised the art during the latter years of the eighteenth century: there were a hundred engravers who produced work after the canvases of Sir Joshua Reynolds, and there were innumerable translations of the wonderful landscapes and subjects of Morland. The styles of these two artists are especially fitted to be rendered into mezzotint, as their loose broad brush work and flowing masses of colour lend themselves naturally to a treatment so akin to their own, where the artist in metal depended for his effects on striking contrast and chiaroscuro.

The large field of mezzotint need not frighten the beginner who feels himself naturally attracted thereto; he need not approach it in the spirit that some people, according to Hazlitt, "talk of the allegory in Spenser's 'Faerie Queene' as though they feared it would bite them." The intricacies of this art of engraving are many, but patient study in the gallery of framed mezzotints hanging in the British Museum will elucidate much that is obscure, and a ticket to

the Print Room will open vistas of as wide expanse, "like stout Cortez, when with eagle eyes he stared at the Pacific." A permanent picture gallery exists, too, in the old printsellers' windows in London and other great cities, where fine examples are exposed for sale, and many happy and envious moments may be passed in contemplating these masterpieces of the eighteenth century.

Richard Earlom (1743–1822) employed etching in skilful manner in his subjects after various masters. This use of etching had by this time become universal in mezzotint, and in the series by Earlom after Claude's *Liber Veritatis* he was the father of the nineteenth-century school of mezzotint engravers of landscape.

This school of landscape mezzotints produced some fine work. We reproduce a print from S. W. Reynolds after the painting of Richard Wilson, whose imaginative and romantic stilliness and ruined castles and dreamy expanses claim kinship with the classic style of Claude. *The Distant View of Rome from Tivoli* after Poussin is by the same engraver. (Facing p. 248).

But at the head of the nineteenth-century school of landscape in mezzotint stands Turner with his *Liber Studiorum.* Turner etched the leading theme of the plate, and in some instances worked upon it himself in mezzotint before it passed from his hands to his engravers, but he always exercised a firm control over every detail they wrought on his plates.

As we have indicated in the previous chapter, the *Liber* is a study in itself. The plates were engraved

in mezzotint under his supervision by Charles Turner, William Say, Dunkarton, Clint, Easling, Dawe, Lupton, S. W. Reynolds, Hodgetts, and F. C. Lewis. The price of these plates varies from two to three guineas to twelve to fifteen guineas apiece. It is here that mezzotint achieved a new distinction in rendering with wonderful gradation of tone the romantic effects of landscape. The *Liber* stands as the greatest achievement in landscape executed in mezzotint. To Irish readers there is for study the fine collection of the prints generously presented by Mr. Stopford Brooke to the National Gallery in Dublin, and in London the working drawings by Turner repose in the basement of the National Gallery. We make the suggestion that this series of sketches in sepia would better serve its purpose and be of greater educative value if adjacent to each drawing a print of the same subject were framed.

Turner's "Harbours of England," a dozen in number, engraved by T. Lupton, with text by Ruskin, appeared in 1856. The "River Scenery" is a set of eighteen plates after Turner and Girtin, engraved by Lupton, C. Turner, Phillips, W. Say, J. Bromley, and S. W. Reynolds. Open-letter proofs of this series, dated 1827, may be bought separately at about six shillings each. Next to the *Liber* this is the finest mezzotint landscape series ever issued. Fifteen plates are after Turner and three after Girtin. *Arundel Castle* is the scarcest of them all, and fetches a guinea; early-print impression, *Norham Castle*, lettered, India-proof, half a

DISTANT VIEW OF ROME FROM TIVOLI.

From a Mezzotint Engraving by S. W. Reynolds, after Gasper Poussin
(Size of original engraving $5\frac{1}{2}$ *in. by* 8 *in.)*

MORNING.

From a Mezzotint Engraving by S. W. Reynolds, after Richard Wilson.
(Size of original engraving $5\frac{1}{4}$ *in. by* $7\frac{3}{4}$ *in.)*

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guinea; and prints are procurable for a less sum. But the beginner should be very careful what prices he pays for Turner, and never attempt, on his own judgment, to pick up bargains, as the number of states is legion and bargains are rare.

For instance, how is the tyro to distinguish between the "Ports of England," a set of six plates published by Turner himself in 1826, engraved by Lupton (size about 6½ in. by 9 in.) on India-paper, and the later edition with the title changed into "Harbours," when he is purchasing single plates?

We have alluded to S. W. Reynolds, whose sudden death in 1835 induced his son of the same name to forsake painting to complete some of his father's plates, after which he himself practised mezzotint with great success. The father, passing through Exeter, saw in a shop window some drawings for sale by a lad named Samuel Cousins. He was so struck with the work that he brought Cousins to London as his pupil. Samuel Cousins became a fine mezzotint engraver, who interpreted the portraits of Sir Thomas Lawrence in a style he made his own. He employed etching, stipple, and dry point in conjunction with mezzotint, and was not alone in his use of what is known as "mixed mezzotint," which, when pushed to its uttermost limits, supplemented by mechanical means of producing effects, helped to kill mezzotint engraving in the middle of the nineteenth century. Among the best known of the mezzotints of Cousins are *Master Lambton*, *Countess of Blessington*, *Lady*

Acland and Children, all after Sir Thomas Lawrence.

It should be mentioned that in 1820 William Say engraved a portrait in mezzotint of *Queen Caroline* wrought upon steel. Hitherto copper only was used. In 1822 T. Lupton obtained 1,500 prints from a steel plate, and received the gold medal of the Society of Arts for his invention. Mezzotints on steel are therefore a feature of early nineteenth-century days after 1820.

John Constable, son of a Suffolk miller, studied the wayward moods of Nature with hardly less thoroughness than Turner himself. He was never enthralled in the meshes of classicism, and deliberately avoided the temple and the conventional brown tree. His foliage for the first time in England was as green as Nature herself. In France even more than in England his work found early recognition, and in the Salon of 1824 his *Hay Wain* and his *Lock on the Stour* created a profound sensation, which did not a little towards turning French artists to Nature. The Barbizon school owes much to Constable.

Constable found an interpretative engraver in David Lucas. The first series of "English Landscape" consisted of twenty-one plates, and may be procured in open-letter proof state for about eight guineas. From this series (1830–1832) we reproduce two illustrations, *Spring* and *Noon*. Of the former a portion has been enlarged (opposite p. 50). Many of these proofs, as, for example, the engraver's proof of *Salisbury Cathedral* (before the rainbow) are worth four or five guineas. *A Heath* (Hampstead,

SPRING.

From a Mezzotint by David Lucas, after Constable.
(*Size of original engraving* 5 *in. by* $5\frac{1}{2}$ *in.*)
An enlargement of a portion of this appears opposite p. 50

NOON.

From a Mezzotint by David Lucas, after Constable.
(*Size of original engraving* $3\frac{8}{8}$ *in. by* $8\frac{8}{8}$ *in.*)
[*To face page* 250.

storm approaching) varies in price; the engraver's proof before the addition of the dog sells for four guineas, the same proof after the addition brings only three.

Engraver's trial proofs are interesting, no doubt, but they ought not to be sought after by the collector and lauded above all other proofs. Of course, they are necessarily few in number, and in consequence the moneyed amateur must have them at any cost. But as works of art they are less valuable than the last stage of the print—we mean that stage that the engraver intended to give to the world as a finished result. It would no doubt be interesting if one could peel off the various layers of paint on many a masterpiece and exhibit the picture in the stages of its progress. But it is the picture as it left the artist's easel that is the man's message to posterity. The rough drawings hoarded by collectors are rare and unique. They are invaluable in suggestion to artists, they serve to show the first ideas that grew into shape, but for the ordinary man not a specialist in technique nor a collector determined to run a hobby to death the state issued to the public is good enough.

It should be mentioned that the mezzotints in the series issued in parts by Constable measure 6 in. by 9 in. in size. Lucas at his own risk issued six larger plates from Constable's works (10¾ in. by 14 in.), and he also brought out *The Cornfield* and *The Lock* (22⅜ in. by 19⅜ in.) in 1834. After Constable's death fourteen plates of the smaller size were issued to complete the series he had contemplated.

In 1832 Constable, in sending a parcel of prints to a kinsman, writes respecting the open-letter proofs on India-paper and the ordinary prints, of which he sends a selection, that they are both "equally good, for all are printed by ourselves." Lucas had a printing-press fitted up in his own house. We commend this opinion of the artist to connoisseurs who are learnedly obscure concerning Constable's states, and evidently see more in them than did the artist; it is the old story of the Browning Society over again.

In all, this little series of twenty-one mezzotints, done by Lucas under the artistic supervision of Constable, stands as a monument to the memory of the artist who caught the fleeting glory of the Suffolk lowlands. The prints are all delectable—the vale of *Dedham*, the winding *Stour*, *Helmingham Park*, *Stoke-by-Neyland*, or the silvery stretches of the *Orwell*. The son of a miller, he learned to interpret the message of the wind. The flying packs of clouds stretched across the sky and the sparkle of the sunlit trees, with deft brush he transferred to his canvases. He complained that artists drew windmills that would not turn round. He says "a miller could tell not only what they were doing inside, but the direction and force of the wind blowing at that time by the shapes of the vanes and the sails." His *Mill near Brighton* is a splendid mezzotint sparkling with light and suggestive of the breezy downs, and his *Yarmouth* brings him and his engraver into touch with Nature in her transitory radiance.

XIII

AQUATINT AND COLOUR PRINTS

CHAPTER XIII

AQUATINT AND COLOUR PRINTS

The technique of aquatint—Its introduction into England—Paul Sandby executes the first English aquatint in 1774—Its possibilities—Eighteenth-century colour prints—Stipple engravings, mezzotints, and aquatints printed in colour—Nineteenth-century colour printing in lithography—Baxter colour prints—Wood engravings in colour—The folly of fashionable collectors.

The Technique of Aquatint.—Aquatint comes in the history of the evolution of engraving as a link between mezzotint and lithography. It supplanted stipple in the representation of figure, and was especially adapted for series of views of topographical and architectural subjects, and was a ready means of producing coloured caricatures. As many as a couple of thousand impressions have been taken from one plate. In England aquatint has been devoted mainly to landscape, but in France many splendid portraits were done in this manner. The technique of aquatint is not an easy one to acquire. As in

mezzotint, a "ground" has first to be laid, and all the quality of the plate depends upon the manner in which this is done and the scrupulous care with which the copper plate has been previously polished.

In France, the original home of aquatint, a "dust" ground is laid, but in England a "spirit" ground is the most usual method. In the former a specially constructed box is set in motion after being partly filled with finely-powdered resin. Into this chamber charged with resin dust the copper plate is placed so that an even deposit may fall upon its surface. On the withdrawal of the plate it is heated so that the particles of dust adhere to its face. It is then ready for the next stage.

In England the same result is obtained by covering the copper plate with a solution of resin dissolved in spirits of wine. In evaporation the liquid leaves the resin spread evenly on the plate in granular form. This, then, is the process of laying the ground for aquatint. The success of the plate depends upon the minute grains of resin being of the same size. But the difficulties attendant upon this first process are not easily overcome, in cold weather the resin will not granulate, and it is equally obstinate in very hot weather. Dampness in the air is again a factor in producing erratic results, so that it will readily be seen that this first operation of aquatint becomes a highly skilled operation in which the resources of science have to be employed.

The margin of the plate is varnished or "stopped out," and it is usual to leave a small strip at the side

of the plate unstopped in order to gauge the result of the various bitings. The method subsequently pursued is very similar to that used by etchers (described p. 61), and a series of bitings and stoppings-out develop the design towards its completion. To know the exact number of minutes to allow the acid to bite is one of the greatest difficulties in aquatint engraving. It varies very surprisingly even under apparently the same conditions of temperature and requires long experience. During its various stages the stronger portions of the foliage and the dark portions standing against the sky are painted over to preserve their form and facilitate the stopping of the sky. Sometimes a plate is completed with one ground after a dozen bitings, but not infrequently a second ground is laid on parts requiring deeper biting, and etching is resorted to in the case of the strongest black lines. In practice aquatint engraving resembles drawing in Indian ink. Each time the aquafortis is put on the plate a new tint is produced, and as each part of the design is considered dark enough it is stopped out. By the use of a brush dipped in aquafortis the finishing touches are given to darken certain lightly-bitten parts, and this "feathering" has to be most delicately performed, or a false touch will ruin the whole plate. To lighten other portions they are burnished. It will thus be seen how complicated a process aquatint engraving is, and its wider use was no doubt restricted by its technical difficulties which no amateur could attempt.

Jean Baptiste Le Prince, a French painter and

etcher, pupil of Boucher, was the first to make aquatint known. His first plate was executed about 1750, and there is a little volume published in 1768 representing coiffures drawn from life and *gravée à l'aqua-tinte.* The Hon. Charles Greville brought the secret to this country and communicated it to Paul Sandby, who was the first to add a touch of poetry to the topographical drawings then so much in vogue. His aquatints were very numerous and very popular. Many series of publications of scenery and costume illustrated in this style were published at the opening years of the nineteenth century by Ackerman and Orme. Among the best known engravers in aquatint must be mentioned Thomas Malton (1748–1804), who produced plates of the chief buildings of London; Joseph C. Stadler, a German, working in England, who executed plates of the London bridges and six plates of the *Picturesque Scenery of Great Britain* after Loutherburg, *The Cathedral at Ulm* after Prout (22 in. by 17 in.), coloured by hand, is a fine specimen of his aquatint work. F. C. Lewis (1779–1856), a pupil of Stadler, in addition to his fine stipple work after Lawrence, did some fine aquatint plates. We reproduce an example of aquatint executed by F. C. Lewis, after a drawing by J. Varley, and it will be seen, even through the medium of a half-tone block illustration, that the art of aquatint is capable of some powerful effects.

In regard to figure in combination with landscape the accompanying reproduction of an aquatint by J. Hassall, "Published Aug. 1, 1812—No. 11,

From an Aquatint engraving by J. HASSALL, after a drawing by WHEATLEY.
(*Size of original engraving* $5\frac{3}{8}$ *in. by* $5\frac{7}{8}$ *in.*)

From an Aquatint Engraving by F. C. LEWIS, after a Drawing by J. VARLEY.
(*Size of original engraving* $7\frac{1}{4}$ *in. by* $10\frac{1}{2}$ *in.*)

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Clement's Inn," shows the dainty elegance of the style at its best. The subject is from a drawing by Wheatley, whose rustic figures and masterly picturesqueness do not fall very far short even of Morland himself.

Thomas Sutherland is another engraver in aquatint who is chiefly remarkable for his hunting and sporting subjects after Alken, printed in colour, which fetch high prices. *The Peacock Tavern, Islington*, an old coaching-house on the Northern Road, is one of his best-known plates. There is a pretty series of aquatints after David Cox, which may be purchased at ridiculously small prices by the collector, many of them at a couple of shillings apiece. *Twilight,—Warwick Castle* (13½ in. by 9 in.); *Morning,—Eton College; Noon,—Llanilted Vale, North Wales; Sheepshearing,—Surrey; Storm,—Coast of Hastings; Hazy Morning and Mid-day* (two on one plate), *Mid-day,—Scene in a Hayfield* (9¼ in. by 7 in.)—all engraved in aquatint by Reeve. The following four, *Moonlight*, a view on the Thames near Chertsey (11½ in. by 7½ in.), and *A Calm,—Hastings Fishing Boats* (11 in. by 7½ in.), by Reeve, both coloured by hand, and *Mid-day,—The Cornfield* (10¾ in. by 7½ in.), an aquatint by Havell, also coloured by hand, are worth a good deal more than the six or seven shillings usually asked for them.

In regard to the use of aquatint, Turner eschewed its appearance in his *Liber* in lieu of the stronger mezzotint. In *Dunstanborough Castle*, drawn and etched by him, he wrote on the first proof submitted to him by the engraver, Charles Turner, who used

aquatint in the upper half of the plate and mezzotint in the lower part, "Sir, you have done in aquatint all the castle down to the rocks; did I ever ask for such an indulgence?" But Turner was engraved, and ably engraved, in aquatint by the French engraver, M. Brunet-Debaines, in his plates after Turner, and *Agrippa Landing with the Ashes of Germanicus* is an especially good example. Others, too, have produced many aquatints coloured by hand after Turner. The coloured aquatint, *View near Plynlimmon* (5 in. by $9\frac{3}{4}$ in.) sells for £2 2s. although it is unsigned work.

The subject of aquatint is one which is too little regarded by leading authorities on print collecting, and as a somewhat neglected field it offers to the discriminating collector an opening in the domain where, "armed with red gold and clutching at each other's throats," the crowd of snatchers at names and "states" let pass as of no market value the unconsidered gems of the masters of aquatint.

The homely landscape in brown tint and the delicately coloured scene have many points to recommend them to lovers of Art, and in point of beauty and exquisite grace many of these dainty aquatints snatch the laurels from more pretentious colour prints of various schools and are as diverse in character from each other as is the work of Morland and Cosway.

In passing, something should be said of work of the nature of C. M. Metz, an eminent engraver in the chalk manner and in aquatint. He was born at Bonn in 1755 and studied in London under Bartolozzi He is best known by his wonderful facsimile engrav-

From Engravings by C. Metz, after Drawings by Parmegiano.

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ings reproducing the characters of the drawings of the old masters, of which he published a large number. In dealing with prints of this nature we are approaching a stage when aquatint was used as an adjunct. Successive blocks were frequently used to produce intricate effects. But in the result as shown by the examples here illustrated from prints by C. M. Metz, executed by him after drawings by Parmegiano, they are printed in a warm brown colour and faithfully reproduce the old master's touch.

Before leaving aquatint we illustrate two views, one of *The Wrekin, Shropshire*, and the other of *Marsden* (*Yorkshire*), "published by Mr. Dibdin in 1802." These have an especial interest. We know the author of "Tom Bowling" and the score of ringing songs for sailormen, of ditties concerning "Lovely Nan" and "Blue-eyed Patty," of the "Jolly Young Waterman" who "at Blackfriars Bridge used for to ply," of "Tom Tough" and "Tom Truelove," who talked naval Kiplingese of eighteenth-century flavour, and who, between the turn of a quid of pigtail from one cheek to the other, gave forth utterances like these—"Go patter to lubbers and swabs, d'ye see, 'bout danger and fear and the like." We must quote a stanza, for Dibdin is not so well known as he was once:—

"Why, I heard the good chaplain palaver one day,
About souls, heaven, mercy and such;
And my timbers! what lingo he'd coil and belay,
Why, 'twas just all as one as high Dutch:

But he said how a sparrow can't founder, d'ye see,
Without orders that come down below;
And many fine things, that proved clearly to me
That Providence takes us in tow."

But who would suspect the author of these lines to have been a painter, too? It appears that he occasionally practised art as a lover of nature, and from a series of views of *Lake Scenery* after his drawings, John Hill engraved some very fair aquatint plates. The two ovals we reproduce have therefore an added attraction as aquatints.

Printing in Colour.—The reader who has reached this point in the volume will have mastered the theory underlying all engraving that it is the interpretation of the drawings or pictures in colour of other men by the engraver or etcher into black and white. In its highest form where painters were engravers too, such as the seventeenth-century Dutch school of etchers, or in the French school of Nanteuil and Masson, or in the old masters of the Italian school, the engraver drew straight on to the copper and produced original work. But for the most part engravers were translators of other men's work in colour, translating the masses of colour on the canvas of the painter into the terms of engraving by means of lines, by means of dots, or by means of engraving in tone as in mezzotint and aquatint.

Upon the introduction of stipple engraving, the pernicious method of using brown and red-brown ink for printing the delicate fancy subjects and the finnicking pseudo-classical figures of Angelica

MARSDEN, YORKSHIRE

THE WREKIN, SHROPSHIRE.

From Aquatint Engravings by JOHN HILL, after Drawings by DIBDIN.

An enlargement of a portion of this lower print appears opposite p. 54.

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Kaufmann and others crept into practice. It must be admitted that considerable softness resulted from the use of these inks, but the work lost considerably in tone values, and degenerated into mere prettiness. To help one to realise how far this school had gone, let the reader imagine if he can how such printing would have treated some of the world's finest prints. Is it possible to imagine Albert Dürer's *Prodigal Son* or Rembrandt's *Three Trees* in red!

But the colour printer went farther than red and brown ink, he endeavoured to reproduce the colours of the original artist's work. With great skill he covered the work on the plate with various coloured inks and produced innumerable subjects from plates worked in stipple, from plates wrought in line, from etched plates, and from plates scraped in mezzotint. The progression of this idea has continued down to the present day. In aquatint, in lithography, and in wood engraving the love for colour seized alike printer and publisher. The frontispiece to this volume is in the latest three-colour process, a photographic method which has done so much to revolutionise modern illustration. Its subject is *Simplicity*, engraved by Bartolozzi after Sir Joshua Reynolds's picture of Miss Gwatkin. A proof of this, printed in brown, sells for twenty guineas, but an impression of this in colour is worth, or rather sells under the hammer for, £50. It is only fair to admit readily that a great many colour prints are very beautiful and that considerable ingenuity has been shown by the printer in his delicate and artistic printing of them, but there is no cogent reasoning that will uphold their in-

ordinate value in the fashionable world of collectors. In comparison with the best work done with the graver, with the etching-needle, and with the scraper from the early days of the old masters down to Whistler and Seymour Haden, Mr. Timothy Cole, and Mr. Frank Short, the prices realised by colour prints show an unbalanced judgment, and it is to be hoped for the sake of all that is true and beautiful in Art that the bubble of colour-print collecting will soon be pricked. When *Lady Hamilton as Nature* after Romney, engraved in stipple by Meyer and printed in colour, realises four hundred and seventy guineas, when Hoppner's *The Frankland Sisters*, engraved by Ward, sells for £693, and the thirteen prints of Wheatley's *Cries of London* bring one thousand pounds, it is time to cry a halt. Of course there is no intrinsic value to be placed on any work of art. It is worth exactly what somebody cares to pay for it. Art, and especially art-dealing, is subject to the caprice of fashion. But a note of warning should be sounded to reach the ears of the ordinary man, that he may not embark on colour prints as an investment or even as a speculation, for the time cannot be far off when those interested persons who have so carefully "rigged the market" in colour prints will find their *châteaux en Espagne* tumbling about their ears.

A mezzotint in colour is a contradiction in terms. The mezzotint engravers themselves rejected the colour printer for their finest plates. Valentine Green absolutely refused to have any of his work printed in such manner. A coloured mezzotint is always a dangerous possession. Even in eighteenth

century days it was the worn plate that proceeded to its next stage as a colour print. But nowadays hundreds of thin impressions worthless to the collector of mezzotints have been coloured by hand, and this simple operation has increased their value twenty-fold. With other engraving the fraud of colouring by hand is fairly easy to discover, but in mezzotint the cheat has the decided advantage over the connoisseur.

In stipple the hand-coloured print should be easy of detection. As we have already shown in the previous portion of the volume dealing with line and stipple engraving, the incised work on the plate holds the ink, and the portions on the copper not bearing any work of the tool print white. It is just this fact that overcomes the most cunning effort of the fabricator. A genuine colour print is one which has been inked in colour by the printer, and consequently all over the plate every portion between lines or between dots should print white. In prints coloured by hand these portions are covered with colour. Even on prints coloured on the plate in genuine fashion certain portions, such as the eyes, were afterwards finished by hand, but the above rule holds good as a test.

In no sense is the collecting of colour prints suited for the young collector. Forgeries of the engraved work of Bartolozzi, Tomkins, C. Turner, Ward, Gaugain, J. R. Smith, and others who worked after the canvases and drawings of Morland, Romney, Hoppner, Cosway, Reynolds, Cipriani, Downman, and Stothard are being reproduced by the hundred

by means of mechanical process. Much of this work is of a high class and much of it is not intended to be fraudulent, but many of these plates have been purposely soiled to be sold as old coloured prints. There are small factories busy reproducing these colour prints to be sold to unscrupulous printsellers at prices varying from a shilling to fifteen shillings each, wholesale price to the trade. With such a steady manufacture going on, the best advice the writer can give to the beginner is to refuse to have anything whatever to do with this school of colour prints.

In caricature there are the masterly etchings of James Gillray (1757–1815) and Thomas Rowlandson (1756–1827), which are very numerous and depict in coarse and grim humour the follies and the vices and the political cabals of the reign of George III. Their colour is as luridly free as many of their subjects, but as caricaturists their work has a European reputation. The collection of their works is a special study in print collecting. The designs of Henry Bunbury, the caricaturist, were mostly engraved by other men, and colour prints after him are much sought after.

Of sporting prints in colour there are a great number, and their study is a special one. There is a fine series of colour prints of racehorses after J. F. Herring, published from 1827 to 1839, and worth about £4 each if in fine condition. The coloured plates after Henry Alken cover a wide area. The best known of his many volumes is the "National Sports of Great Britain," published in 1821. It con-

tains fifty coloured aquatints by J. H. Clark, and deals with Hunting, Coursing, Hawking, Shooting, Fishing, and does not exclude Cock-fighting and Bear-baiting. This was originally published at £10, but it now brings anything from £40 to £70. Much of Alken's work is soft-ground etching coloured by hand. "The Sporting Scrap Book" of 1824, with fifty etchings, is more often found uncoloured than coloured. Alken's "Notions" is a set of six humorous hunting plates, "I had not the most distant notion my horse was going to stop," &c. The edition of 1837 is worth about £4, but this set on account of its popularity has been reproduced in various forms in colour.

Jakob C. Le Blon in Holland anticipated the modern three-colour process by using three plates inked with red, blue, and yellow and superimposing them on the same piece of paper, thus getting his range of colours from these three primary ones. His system was also used in France and England.

In late eighteenth-century days in France Janinet, Vidal, and Debucourt elaborated printing in colour by using six or seven plates each inked with a separate colour. This required great nicety, as in each successive printing the plate and paper had to be adjusted exactly in position, and this "register" required the same accurate treatment in lithographic colour work where many printings were given in different colours.

Coloured aquatints are another story. They may be bought cheaply and they repay study. Rarely more than two or three colours were applied to the plate itself; the colouring was mostly done after-

wards on the print by hand. Both Turner and Girtin in their early days were employed on this work for J. R. Smith's plates. A very fine aquatint is not unlike a water-colour drawing. In fact, in some cases the high lights were removed with a knife. For the first thirty years of the nineteenth century many volumes appeared with coloured illustrations done in this manner bearing the names of Ackerman, of Havell, and other publishers.

In 1804–5 a series of six views on the *Thames* was executed in this style by William Daniell, who together with other members of his family are well known for aquatint illustrations principally dealing with Oriental life and travel. His *Voyage round Great Britain*, in eight volumes, contains over three hundred coloured plates of very good quality. A complete set is worth about twenty-five guineas, but separate plates are easy to procure.

William Havell did a set of Thames drawings for another series published in 1812 by D. and R. Havell. Some fine aquatints by Stadler were produced after Prout's architectural drawings, coloured by hand, and David Cox and Turner both provided subjects for the aquatinter.

Passing mention must be made of the process of George Baxter (1806–1867) of using several blocks for colour printing. His results he termed "oil pictures." They exhibit a great delicacy of finish, and are brilliant in colour. He published them about 1850 at prices varying from 2s. down to 6d. each. They came at a period when albums and books of "gems" were the necessary appurtenances of the drawing-

room table. To quote his own words in an advertisement, "No lady's Scrap Book can be perfect without a series of these." Nowadays higher prices are given by collectors who like that sort of thing. They are mostly of small size, varying from about 3 in. by 4 in. in area. *Summer*, haymakers beneath a tree (2⅜ in. by 2⅞ in.), is priced at 15s. in a recent catalogue. His *Hollyhocks* and the *Gardener's Shed* with flowers and fruit (both 15 in. by 10¾ in.) are priced at three and a half guineas apiece. *Lake Lucerne* after Turner (10¼ by 15 in.) and the *Day before Marriage* after Corbaux (14½ in. by 10½ in.) are both priced at five guineas. Baxter executed some four hundred prints in colour, and it should not be difficult to procure a fair specimen for a few shillings.

Perhaps it is a healthier taste to collect the colour work after Walter Crane with his *Pan's Pipes* and *Flora's Feast*, Kate Greenaway in her *Almanacs*, *Marigold Garden* and *Pied Piper*, and Randolph Caldecott in his inimitable series of *Nursery Books*—but these things belong to days gone by. The advent of the three-colour photographic process has put an end to book illustration by any other means, so that the fine and sustained excellence of the reproductions in colour after the delightful drawings of the three artists we have mentioned must take their place as classics of a past generation.

XIV

LITHOGRAPHY

CHAPTER XIV

LITHOGRAPHY

Its technique—Senefelder its inventor, 1798—Lithography on the Continent—Early English lithographers—Its peculiar artistic qualities—Artist-lithographers—Its popularity in France—The revival of lithography in the late nineteenth century.

The Technique.—Lithography is the art of drawing on a specially prepared stone, which is capable of producing impressions on paper called lithographs. Alois Senefelder, the son of a performer at the Theatre Royal, Munich, finding himself too poor to publish some of his works as an author, was engaged in experimenting with copper plates and mastering the difficult art of writing in reverse in the manner that the name is engraved on a plate for a visiting-card. His poverty again was his mascot. Necessity being the mother of invention, not being able to afford to spoil copper plates by practising upon them, he procured some pieces of soft stone. But dirty linen must be washed in poor households; but poor as were the Senefelders, it seems from the story

that theirs was washed elsewhere. Alois Senefelder used as ink his composition of soap, lamp-black, and wax to write upon a piece of this soft stone the items of this historic bundle of linen his mother was sending to be washed. The result was the discovery of lithography. At first he corroded the surface of the stone with aquafortis and found that the black composition resisted the acid and left the writing standing in relief and capable of being printed from. But later he found that a simpler process would arrive at the same result. He wetted the stone with water after writing upon it with his black, greasy composition, the surface of the stone being exceedingly porous drank up the water, but the writing was left untouched. On passing a roller charged with printing-ink over this he found that the ink only adhered to the parts written upon. This rudimentary principle of the natural antipathy of grease to water was the foundation of lithography.

Its earliest use in 1796 was in printing pieces of music, and it was not very long before transfer paper was used to enable a design to be drawn in the usual manner and transferred to the stone, obviating the unpleasant necessity of drawing in reverse. The year 1798 is the date when Senefelder had brought it to practical perfection and discovered the best means of printing from lithographic stones. Patents were taken out in Vienna, Paris, and London. The art at his commencement was known by the name of polyautography. It found ready favour with artists who saw its possibilities in reproducing their own work without the interposition of an interpreter

between themselves and the printer. Its qualities in this respect in enabling artists to work straight on the stone with the same ease that they could draw on paper resembled etching in its appeal direct from the artist to his public.

Lithographic chalk, a more convenient form for use in drawing, was made of common soap, tallow, virgin wax, shellac, and lamp-black. When the design is transferred on to the stone from paper, a bridge is made over the stone to prevent the hand from touching it, for so sensitive is it that if the fingers be placed on any portion the slight perspiration is sufficient to take the ink at a later stage and consequently give a finger print or black smudge in the printed lithograph.

The drawing on the stone is made in the same manner as in using a BBB pencil on fairly smooth paper. The flat tints are produced with using faint strokes patiently worked in varying directions. In cases of strong, high lights they are scraped out. In corrections when work is too dark a needle is used to pick out the chalk in the manner of stipple.

"Etching in" is the next step. Aquafortis diluted to the strength of one part acid to a hundred parts water is poured over the stone, which is then washed with water, and finished with a solution of weak gum-water being poured over it. The action of the acid on the untouched portions of the stone is to strengthen the quality the stone possesses in refusing the printing ink, and the gum-water fills up the pores.

The process was found capable of great extension. A method of etching was employed, a ground was

laid of gum-water and lamp-black, and the needle used as on copper, special care being taken not to cut into the stone. After this the stone was rubbed with linseed oil, and washed with water. Pencil sketches on coloured paper touched up with white were reproduced very beautifully by the use of a second stone. The second stone, termed the "tint stone," was inked with various colours and printed from, this print then received an impression from the first stone in black.

These are only the earliest methods, as the art advanced chromo-lithography became more intricate, and as many as fourteen or fifteen stones were employed, and some wonderful and highly artistic results obtained. But as we have stated in the previous chapter on colour prints, this is rather the art of the printer than that of the artist. Mention should be made of the magnificent series of large chromo-lithographs from pictures by the old masters, which were issued by the Arundel Society. Zincography is another form where zinc plates were used in place of stone, and similar results in monochrome obtained. Aluminium has also been employed, and the process is termed algraphy.

From about 1820 to 1860 lithography was very extensively practised in this country. Samuel Prout (1783–1852) produced some excellent work on the stone. His *Sketches in France, Switzerland, and Italy* consist of twenty-six fine plates delicately coloured by hand. *Strasbourg* and the *Fountain at Schaffhausen*, *Sandgate*, "drawn from nature on stone" (8⅝ in. by 12⅝ in.), and printed by C. Hull-

ROUEN.

From a Lithograph by C. Hullmandel, after a Drawing by J. D. Harding.

(Size of original lithograph 5½ in. by 7¼ in.)

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mandel, whose name appears on many lithographs of this period, are especially noteworthy. Hullmandel made many improvements in the art, especially in the treatment of tint, and the use of white in the high lights. He published twenty-four *Views of Italy* in 1814, and printed work after Cattermole, Harding, Stanfield, Nash, Roberts, and others.

"Printed in Hullmandel and Walton's Patent Lithotint," appears on some of the work printed by him, as, for instance, *Ulm*, "drawn from nature and on stone by S. Prout"; "Printed by C. Hullmandel"; and "Published by J. Dickinson, 1826," being inscribed on one print.

R. J. Lane (1800–1872) was a painter who executed some delicate lithographs; there are four studies of a young girl, some six inches by five in area, that are remarkable for their fine feeling and exquisite touch. His work is surprisingly beautiful, and deserves greater recognition.

J. D. Harding (1798–1863) did some fine drawings for the stone. We illustrate a lithograph from a drawing by Harding of *Rouen*, "lithographed and printed by C. Hullmandel," and published by Charles Tilt, Fleet Street. Other of Harding's work was lithographed by him after the work of other men such as R. P. Bonington, and printed by Hullmandel.

R. P. Bonington (1801–1838), the artist who lived and painted so much in France, and was cut off in his twenty-seventh year, executed lithographs himself. His influence was especially great on French artists, and his marine subjects and landscapes have won him European fame. He drew on the stone

some fine views of Scottish scenery, including *Bothwell Castle*, *Loch Tay*, *Loch Lomond*, *Argyll Castle*, besides drawings of *Caen*, *Abbeville*, and *Rouen*.

Joseph Nash, in his "Mansions of England," produced some lasting work. The fine interiors of Tudor and Stuart houses are faithfully represented, and the volume is a picture gallery of delightful architecture and woodwork and furniture. Single lithographs from this series may frequently be found in the printsellers' portfolios for a shilling apiece.

T Sidney Cooper, the renowned cattle painter, has left some excellent lithographs. His *Distant View of Canterbury Cathedral* across the water-meadows with a group of cattle in the foreground is one well known, and *Saardam*, *Frankfort*, and *Aix-la-Chapelle* were done on stone by him, and bear the additional information on the print: "Drawn by F. C. Tomkins from a sketch by J. R. Planché. On stone by T. S. Cooper. A. Ducôtés, Lithog^r., St. Martin's Lane." There are here indications that the art was being commercialised by the introduction of co-operative drawing and designing and lithographing and printing and publishing.

The lithographs of Louis Haghe deserve mention. He worked on the stone after Roberts and others, and himself drew some fine architectural subjects. He entered into partnership, and the title "Day and Haghe, Lithographers to the King," frequently appears on prints about the year 1834.

Nor was lithography confined to views and fancy subjects requiring great delicacy. In the illustration

(facing p. 280), after H. C. Selous from a portrait by Vandyck of *Caspar de Crayer*, "Printed and published by W. Elliott, Fenchurch Street," its strength falls little short of mezzotint. But portraits were produced in greater numbers in Holland and in Germany, and may frequently be found without much trouble at prices that are in pence rather than in shillings.

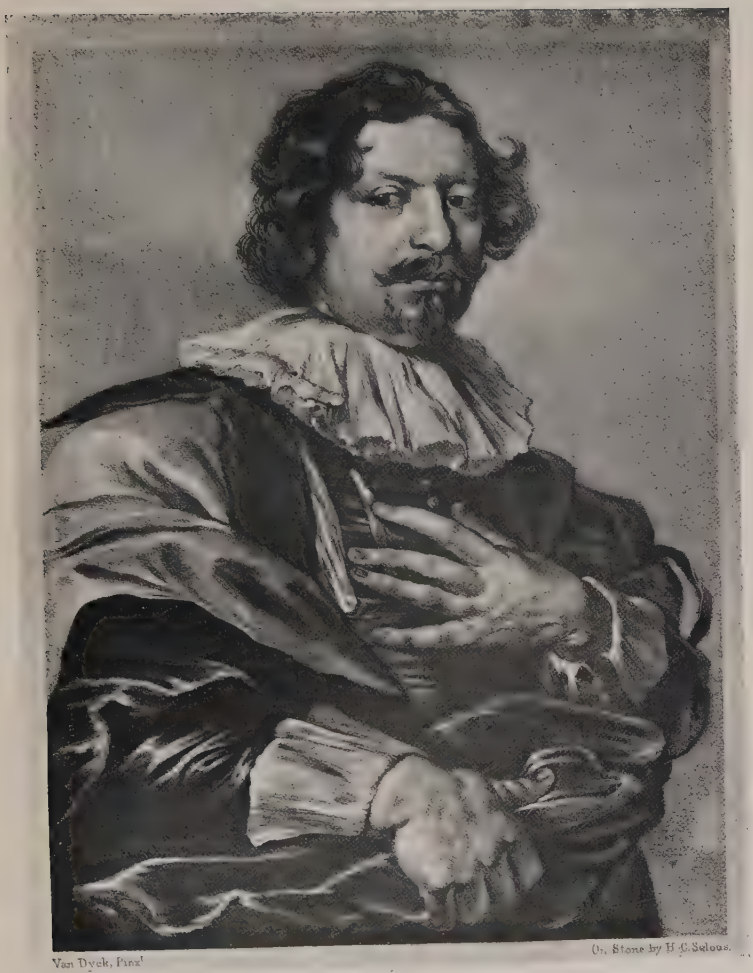
It is not generally known that Turner executed some lithographs, but during a visit to Edinburgh in 1824, it appears that he drew two scenes of the fire which did so much damage there at that date. These have recently been discovered, and illustrations of them appear in the *Connoisseur*, June, 1906.

Whistler did over a hundred lithographs, many of which are now scarce. *Old Battersea Bridge* done in 1879; *Reading*, figure of a lady seated reading, 1879; *Limehouse*, with its quaint old buildings and wharves, its three-masted vessel, and its barge with a man and woman in foreground, 1878, are among the rarest, and bring from three to six guineas each. Then there is the *Winged Hat*, the figure of a young woman seated, which appeared in the *Whirlwind* at the price of a penny, now catalogued at anything from ten shillings to a guinea. But other Whistlers are still procurable for next to nothing. There is in an odd volume of the *Pageant*, 1896, which may readily be picked up on booksellers' stalls for a shilling, a lithograph, by Whistler, entitled, *The Doctor.—Portrait of My Brother.*

Other odd volumes contain work by Mr. C. H. Shannon or by Mr. J. Pennell; there is the *Savoy* (Nos. 1 and 2), 1896, edited by that wonderful and

erratic genius, Aubrey Beardsley, which still lie about unregarded on bookstalls for a few shillings, containing poems and stories by poor Ernest Dowson, brilliant criticisms by Mr. Bernard Shaw and Mr. Frederick Wedmore, and fine literary fare from the pens of a brilliant school of writers, and last, but not least, crowded with drawings by Beardsley himself. Here are three fine lithographs by Mr. Charles H. Shannon entitled *Salt Water*, two nude figures by the seashore, *The Diver*, a most delicate drawing in the nude of a woman about to dive, and a third exquisite lithograph of two girls, which is supremely exquisite in its Watteau-like grace.

It is difficult among a crowd of worthy artists in lithography to differentiate with nicety between men where the work of all is so excellent. Mr. William Strang has done noteworthy lithographs in his *Ian Strang* and other portraits. Mr. Frank Short, in his *Timber Ships*, *Great Yarmouth*, and his *Eel Fishing*, *Volendam*, has exhibited a mastery of the possibilities of the technique. Mr. Shannon, whom we have already mentioned, has done delicate and sensitive work which is always delightfully precious. Mr. J. Pennell, in a long series, among which we select almost at random *View in Penzance* and *Street in Rouen*, has contributed to the advancement of lithography, in addition to being its historian. Mr. Oliver Hall, Colonel Goff, with his powerful effects and breadth of treatment, Mr. Frank Brangwyn, Mr. Anning Bell, Mr. Edwin Hayes, Mr. George Clausen, and, of course, M. Alphonse Legros, have all made lithography a living art.



PORTRAIT OF CASPAR DE CRAYER.

From a Lithograph by H. C. Selous, after Vandyck.

(Size of original lithograph 7 in. by 9¾ in.)

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Some few years ago there was a great burst of enthusiasm among artists for work on the stone, though as a matter of fact lithographic paper has been so greatly improved that the major portion of modern work is done on that medium. Among artistic printers the name of Mr. T. Way stands pre-eminent as having lovingly imprinted much of the work of the greatest modern lithographers, nor should one omit the charming lithographs of T. R. Way, *Lanark Wharf* and the *Lower Pool.*

In France the names of Gavarni (1804–1866), Daumier (1808–1879), Célestin Nanteuil (1813–1873), and A. Devéria (1810–1857) are classics already among lithographers, though the art is only a century old. There is something peculiarly adapted to the French spirit in the practice of lithography, and in result there is a particularly satisfying charm about much of the work. François Ferogio has worked on stone with a finesse and subtlety that is unsurpassed. His silvery effects of the morning mists breaking through the filigree-like branches of the overarched trees, with the soft and subdued light scintillating on the foliage, endow his work with a romantic feeling and a poetic charm. But a whole list of masterly French artists are at the call of the discerning collector. Géricault, E. J. Horace Vernet (1789–1863), Carle Vernet (1758–1836), Baffet, Charlet, Delacroix, and, above all, Eugène Isabey (1803–1886), whose coast scenes, with their old tumbled houses, have all the tone of masterly mezzotints, but with infinitely more colour and light. His *Barques de Pêcheurs* is especially fine.

Desavary has reproduced the idealism of Corot on stone, and Anastasi has executed landscapes after Dupré and after Troyon; Émile Vernier (1831–1884), Loutrel, Laurens, and Français have faithfully caught the reflected glory of Corot and the Barbizon school and monumentally recorded it on stone.

Fantin-Latour, with his wonderful series of musical subjects inspired by Wagner, by Berlioz, by Schumann and Brahms, has produced considerably over a hundred lithographs. Among some of the finest are *Scène première du Rheingold* (1876), *Solitude* (1882), *Harold dans les Montagnes* (1884), *Évocation d'Erda* (1885), *Götterdämmerung*, *Siegfried et les Filles du Rhin* (1884).

Adolphe Willette enchants us with his *Chansons d'Amour* and *Girl and Pierrot*, Sterner charms with his *Girl with Mandoline* and many others,—and there is Steinlen. In his incomparable ballads in stone of grisettes, of sordid night-hawks, of laughing roysterers, all the modern street life of Paris is revealed. The helpless cry of the social outcast, hanging over the river on the quay-side, rings in our ears, and the low, musical purr of the cat nestling by the side of the tired sempstress touches a tender note. The thousand and one kaleidoscopic phases of Parisian life he has arrested at the psychological moment and transferred to the stone. We peep at them through the filmy dream-halo he has, artist that he is, thrown around his characters. In such a gallery it is difficult to choose where all are so striking. But in the series *Chansons de Femmes* the graceful figure of a workgirl, bonnet-box on arm,

reading a letter in the street, *Lettre à Ninon*, is especially delightful.

There are hundreds of lithographs that may readily be had for a shilling apiece; indeed, the collector need hardly ever go above five shillings to procure fine specimens unless he intends to specialise, when, of course, there is no telling where he may end. We reproduce a lithograph by Allongé entitled *Une Rivière*, from the series *Le Paysage au Fusain*. The marvellous depth of tone, the brilliance, and the delicacy proclaim it at once as a gem not unworthy of any collection. (Facing p. 284).

Of Germany, home of lithography, there are many examples and many artists to tempt the collector. Adolph Menzel has left some fine lithographs, and Fransz Hanfstaengl, with his *Portrait of Alois Senefelder*, and his Madonnas and Mädchens after the old masters' canvases, has executed some unusually brilliant work. In Holland there is Mesker and Weissenbruch; in Belgium, Ary Scheffer and Madou; in Switzerland, Alexandre Calame; in Italy, Vrolli, Dusi, and Pepino; and in Spain, Blanchar, Craene, and Sensi.

In all, the art of lithography has not attracted the esoteric collector. It is a fine field in which the beginner may devote his energies in procuring masterpieces of the finest artistic feeling. Perhaps its comparative cheapness has something to do with the aloofness of the fashionable amateurs. There are many fine specimens of work to be found in French and German journals, and at an Exhibition celebrating the centenary of lithography held at the

Victoria and Albert Museum in 1898 some excellent examples of the art there exhibited were culled from newspapers.

In back numbers of the German journal *Simplicissimus*, during the years 1896 to 1898 and later, some very fine work appeared. *Jugend*, an illustrated magazine published at Munich, is largely illustrated by lithographs. In the illustrated magazines of France and in the cheaper illustrated press some fine work by Steinlen and Chéret and others has constantly appeared. There is treasured by the writer a small lithograph signed J. Baric, which appeared in the *Petit Journal pour Rire*, under the heading *Nos Paysans* (No. 560), some years ago. In size it is only $4\frac{1}{2}$ in. by $5\frac{3}{4}$ in., and depicts an old peasant woman at the washing-tub, standing in sabots and rubbing the wet clothes on a board, and hurling a biting sarcasm to a man who loiters near. It is only a trifle, but it has within it a power to convey indescribable pleasure. This is only one of many thousands ready to hand and waiting for the discriminating lover of truth in art, whether it be in a long-forgotten volume unread and unreadable, or in the fleeting pages of the press, to snatch the wheat and let the chaff go—the chaff that so often in sumptuous guise makes its pretentious appearance in the market-place, where fashion and fashionable ignorance rush blindly to secure something which is nothing after all.

"It is naught, it is naught, saith the buyer, but when he has gone on his way, then he boasteth." This is the Oriental lore of Solomon, but its reversal

UNE RIVIÈRE.

From a Lithograph by Allongé.
(*Size of original* 11 *in. by* $16\frac{3}{4}$ *in.*)

An enlargement of a portion of this appears opposite p. 54.

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holds good in the auction-room; nothing is worth anything unless it fetches a swinging price under the hammer. But the wise collector will put his tongue in his cheek and quietly pursue his hobby in byways where he may shut his ears to noisy competitors and delve the deeper into the sixpenny portfolios where golden dreams lie buried.

TABLE OF ENGRAVERS

ETCHING

Date.	List of the most Important Engravers who have worked in England.	The Leading Foreign Engravers.
17th Century.	Barlow, Francis, 1626–1702 Gaywood, Robert, 1630–1711 Hollar, Wenceslaus, 1607–1667 Place, Francis, 1640–1728 White, George, 1671–1732 (Introduced slight etching in mezzotint work)	**Holland.**—Rembrandt, Bol, Livens, Van Vliet, Ostade, Everdingen, Zeeman, Seghers, Du Jardin, Paul Potter
18th Century.	Baillie, Capt. Wm., 1723–1810 Bickham, Geo., died 1769 Blake, William, 1757–1827 Earlom, Richard, 1743–1822 (Employed etching largely in mezzotint work) Gillray, James, 1720–1815 Hogarth, William, 1697–1764 McArdell, James, 1729–1765 (Used deep etching in his mezzotint work) Pollard, Robert, 1755–1838 Rowlandson, Thomas, 1756–1827 Walker, Anthony, 1726–1765 Walker, William, 1729–1793 (Introduced re-biting into etching) Wilson, Benjamin, 1721–1788	**France.**—Claude, Callot, Bosse **Italy.**—Ludovico, Annibale Caracci, Guido Reni, Stefano della Bella, Canaletto, Belotto **Germany.**—Rode, G. F. Schmidt, Kobell, Weirotter, Ridinger, Dietrich **Switzerland.**—Gessner
19th Century.[1] (The school of engravers on steel used etching very largely in their work, see p. 209.)	Ansdell, R., 1815–1885 Aumonier, James Bolingbroke, Minna Brangwyn, Frank Bryden, R. Burridge, F. Caldecott, Randolph, 1846–1886 Calderon, Philip H., 1833–1898 Cameron, David Y.	**Spain** (*19th Century*).—Francisco Goya **France** (*19th Century*).—Ingres, Delacroix, Huet, Corot, Jacquemart, Méryon, Millet, Lalanne, Bracquemond,

[1] In cases where no dates are given the etchers are contemporary.

ETCHING (*continued*)

Date.	List of the most Important Engravers who have worked in England.	The Leading Foreign Engravers.
19th Century (*continued*).	Charlton, Edward W. Chattock, R. S. Cooke, Edward W., 1811–1880 Cope, Charles W., 1811–1890 Cotman, John S., 1782–1842 Creswick, Thomas, 1811–1869 Crome, John, 1768–1821 Cruickshank, George, 1792–1878 Daniell, Rev. Edward T., 1804–1893 Delamotte, Edward, 1775–1863 Du Maurier, George, 1834–1896 Foster, M. Birket, 1825–1899 Francia, François L. T., 1772–1839 Gascoyne, George Geddes, Andrew, 1783–1844 Goff, Col. R. Haden, Sir Francis Seymour Haig, Axel H. Hall, Oliver Hardy, Heywood Hayes, Gertrude Herkomer, Hubert von Hole, William B. Holroyd, Sir Charles E. Huth, Frederick Jacomb-Hood, George P. Keene, Charles S., 1823–1891 Landseer, Sir Edwin H., 1802–1873 Landseer, Thomas, 1795–1880 Law, David, 1837–1902 Legros, Alphonse Lewis, Charles George, 1807–1880 Linnell, John, 1792–1882 Macbeth, Robert W. MacWhirter, J. Menpes, Mortimer Millais, Sir John E., 1829–1896 Murray, Charles O. Palmer, Samuel, 1805–1881 Pettie, John, 1839–1893 Pott, C. M. Prout, Samuel, 1783–1852 Redgrave, Richard, 1804–1888	Henriquel-Dupont, Ribot, Jacque, Gaucherel, Chauvel, Rajon, Brunet-Debaines, Courtry, Le Rat, Helleu, Lepère, Veyrassait, Buhot, Rodon, Besnard, Chohine, Legrand, Guerard, Tissot, F. Gaillard, Riviere. **Austria.**—Unger **Germany.**—Max Klinger, Franz Stuck **Holland.**—Niewenkamp, Zilcken, Bosch, Jongkind **Sweden.**—Zorn **Belgium.**—Cassiers **Denmark.**—Mönsted **Finland.**—Nordhagen

ETCHING (*continued*)

Date.	List of the most Important Engravers who have worked in England.	The Leading Foreign Engravers.
19th Century (*continued*).	Rhead, G. W. Sherborn, Charles William Short, Frank Slocombe, C. P., 1832–1895 Slocombe, Edward Slocombe, Frederick Smith, John Thomas, 1766–1833 Stannard, Joseph, 1797–1830 Strang, William Taylor, Luke Thomas, Percy Turner, J. M. W., 1775–1851 Vincent, George, 1796–1830 Watson, Charles J. Whistler, J. A. McNeill, 1834–1903 Wilkie, Sir David, 1785–1841 Wyllie, William L.	**Switzerland.**—Van Muyden **America.**—Anna Lea Merritt, S. J. Ferris, J. D. Smilie, R. S. Gifford, J. F. Cole, Stephen Parrish, Thomas Moran, Peter Moran, W. L. Lathrop, C. W. Stetson, Joseph Pennell, T. Hovenden, C. A. Platt, F. S. Church, D. S. Maclaughlan

WOOD ENGRAVING

17th Century. **18th Century.**	Little English work Mainly chap-books and broadsheets Branston, Robert, 1778–1827 Bewick, Thomas, 1753–1828 Nesbit, Charlton, 1775–1828	**Early Masters.** *Northern School.*—Albert Dürer (1471–1528), Hans Burgkmair (1474–1543), the Cranachs, Sebald Beham, Lucas van Leyden (1494–1533), Altdorffer, Schön, Holbein *Southern School.*—Jacob Walch, Antonio de Guinta, Zoan Andrea, Battista del Porto, Christoph Chrieger, Niccolo Boldrini
19th Century (1801–1860).	Anderson, J., 1775–1870 (First American wood engraver) Clennell, Luke, 1781–1840 Harvey, William, 1796–1848 Jewitt, Orlando, 1799–1869 Linton, W. J. (went to America)	
1861–1880	Cooper, James Evans, Edmund Dalziel Brothers, and their pupils Roberts, C. Swain, John, and pupils Thomas, W. L. Whymper, J. W.	**18th Century.** **Germany.**—Unger (1715–1788), Gubitz

WOOD ENGRAVING (*continued*)

Date.	List of the most Important Engravers who have worked in England.	The Leading Foreign Engravers.
19th Century (*continued*). 1881–1896	**British.** Babbage, F. Comfort, A. Donner, E. P. Gardner, W. Biscombe Hoskin, R. Klinkicht, M. Nicholson, W. Pissaro, L. Ricketts, C. Savage, R. Smith, W. T. Stainforth, M. **American.** Cole, Timothy Florian Johnson, T. Juengling, F. King Kingsley, E.	**France.**—J.M. Papillon (1698–1776), N. Le Sueur (1691–1764) **19th Century.** **Germany.**—A. and O. Vogel, Ungelmann, Muller, Kretchmar, Pfnorr, Weber, Bong **Austria.**—Hofel **France.**—C. Thompson (1791–1843) introduced method of cutting on end of wood into France, Pannemaker (*père et fils*), Edmond Yon, Pisan, Baude, Lepère, Colin, Vallotton **Holland.** — Veldheer, Nieuwenkamp

LINE ENGRAVING

16th Century.	Geminus, Thomas (worked about 1545) Hogenberg, Franz, 1530–1590 Holfnagel, Georg, 1545–1600 Rogers, William, 1589–1604	**Germany.**—Schöngauer (1450–1491), Dürer (1471–1528), Sebald, Burgkmair, Altdorffer, Holbein, Amman, Cranach, Beham
17th Century.	Cecill, Thomas, 1620–1645 Delaram, Francis, 1590–1627 Faithorne, William (the Elder), 1616–1691 Elstracke, Renold, 1598–1625 Hole, William, 1607–1630 Lambart, Pierre, 1612–1684 Loggan, David, 1635–1693 Marshall, William, 1591–1649 Payne, John, 1607–1647 Sherwin, William, 1670–1710 Van der Passe, Crispin, born 1560 Van der Passe, Simon, 1591–1644	**Holland.**—Lucas van Leyden (1494–1533), the Wierix family, Aldegraver, the De Passe family, Goltzius, Pontius, Vorstermann, the Edelinck family

LINE ENGRAVING (*continued*)

Date.	List of the most Important Engravers who have worked in England.	The Leading Foreign Engravers.
17th Century (*continued*).	Van der Passe, William, 1590–1640 Vaughan, Robert (born middle of 17th century) Waller, R. (born middle of 17th century) White, Robert, 1645–1704	**Italy.**—Botticelli, Baldini, Marc Antonio Raimondi (1475–1534), the Caracci family
18th Century.	Baron, Bernard, 1700–1762 Basire, James, 1730–1802 Blake, William, 1757–1827 Boydell, John, 1719–1804 Browne, John, 1741–1801 Canot, Pierre Charles, 1710–1777 Chambers, Thomas, 1724–1789 Gillray, James, 1720–1815 Grignion, Charles, 1716–1810 Hogarth, William, 1697–1764 Houbraken, Jacobus, 1698–1780 Kip, Jan, 1653–1722 Major, Thomas, 1720–1799 Peak, James, 1730–1782 Rooker, Edward, 1712–1774 Sharp, William, 1749–1824 Sherwin, John K., 1751–1790 Strange, Sir Robert, 1721–1792 Sullivan, Luke, 1705–1771 Vertue, George, 1684–1756 Vivares, François, 1709–1780 Woollett, William, 1735–1785	**France** (*17th Century*).—The Audran family, R. Nanteuil, J. Morin, G. Edelinck, the Drevet family, J. Pesne, De Poilly, Roullet, Masson, De Larmessin **Germany** (*17th Century*).—J. Hainzelmann, G. Ambling, B. Kilian **Holland** (*17th Century*).—Van Schuppen, C. Vermeulen **France** (*18th Century*).—L. Cars, J. G. Wille, Chedel, Lebas, Aveline, Dupuis, Duflos, Gravelot, Eisen, Cochin, Ficquet, the Tardieu family, Choffard, De St. Aubin, Moreau
19th Century.	Bacon, Frederick, 1803–1887 Bromley, William, 1769–1842 Carter, James, 1798–1855 Cooper, Richard, 1730–1820 Cruickshank, George, 1792–1878 Doo, George Thomas, 1800–1886 Engleheart, Francis, 1779–1849 Finden, Edward F., 1791–1857 Finden, William, 1787–1852 Fittler, James, 1755–1835 Freebairn, Albert R., 1794–1846 Golding, Richard, 1785–1865 Graves, Robert, 1798–1873 Heath, Charles, 1785–1848 Holl, Francis, 1815–1844	**Italy** (*18th Century*).—Marco Pitteri (1703–1786), Giovanni Volpato (1738–1803), Porporati (1740–1816), and Raphael Morghen (1758–1833) **Germany** (*18th Century*).—G. F. Schmidt (1712–1775), J. Wagner, the Preisler family,

LINE ENGRAVING (*continued*)

Date.	List of the most Important Engravers who have worked in England.	The Leading Foreign Engravers.
19th Century (*continued*).	Holl, William, 1809–1871 Humphrys, William, 1794–1865 Landseer, Thomas, 1795–1880 Le Keux, Henry, 1787–1868 Posselwhite, J. Powell, John, 1780–1833 Raimbach, Abraham, 1776–1843 Robinson, John Henry, 1796–1871 Ryall, Henry Thomas, 1811–1867 Schiavonetti, Niccolo, 1772–1813 Sherborn, Charles William Skelton, William, 1763–1848 Smith, Anker, 1759–1819 Stocks, Lumb, 1812–1892	G. F. Bause (1738–1814), Chodowiecki (1726–1801), G. von Müller (1747–1830), F. W. Müller, 1782–1816 **Austria.**—J. Schmutzer (1733–1811) **Spain.**—Manuel Salvador Carmona and Pascal Molés (1730–1808) **France** (*19th Century*). Boucher - Desnoyers (1779–1857).
The Engravers after Turner.	Allen, James B., 1803–1876 Archer, John W., 1808–1864 Armytage, J. C. (about 1853) Basire, James, 1769–1822 Brandard, Robert, 1805–1862 Cooke, George, 1781–1834 Cooke, William B., 1778–1855 Cousen, John, 1804–1880 Goodall, Edward, 1795–1870	
For Engravers after Turner in Mezzotint, see p. 297.	Higham, Thomas, 1796–1844 Horsburgh, John, 1795–1869 Jeavons, Thomas, 1816–1867 Kernot, James H. (about 1836) Le Keux, Henry, 1787–1868 Middiman, Samuel, 1750–1831 Miller, William, 1796–1882 Prior, Thomas A., 1809–1886 Pye, John, 1782–1874 Radclyffe, William, 1783–1855 Rawle, Samuel (about 1821) Scott, John, 1774–1828 Smith, W. R. (about 1838) Tombleson, W. (about 1830) Varrall, J. C. (about 1822) Wallis, Robert, 1794–1878 Willmore, James T., 1800–1863 Wilson, Daniel (about 1840)	

STIPPLE ENGRAVING

Date.	List of the most Important Engravers who have worked in England.	The Leading Foreign Engravers.
17th Century.	(Not unknown as an adjunct to line work)	
18th Century.	(First practised as a separate art)	
	Agar, John S., 1770–1835	Among foreign engravers stipple work was not practised to any great extent
	Baldrey, John K., 1754–1828	
	Bartolozzi, F., 1727–1815	
	Bond, William	
	Bovi, M.	
	Bromley, William, 1769–1842	
	Burke, Thomas, 1749–1815	
	Caldwall, James, 1739–1820	**France.**—Jean Charles François(1717–1769)
	Cardon, Anthony, 1772–1813	
	Cheesman, Thomas, 1760–1820	
	Collyer, Joseph, 1748–1827	
	Condé, John	
	Delattre, J. M., 1745–1840	**Germany.** — Daniel Berger (1744–1824)
	Dickinson, William, 1746–1823	
	Earlom, Richard, 1743–1822	
	Gaugain, Thomas, 1748–1805	
	Haward, Francis, 1759–1797	
	Heath, James, 1757–1834	
	Jones, John, 1740–1797	
	Keating, George, 1762–1842	
	Knight, Charles	
	Lane, William, 1746–1819	
	Maile, G.	
	Meyer, Henry, 1783–1847	
	Meadows, Robert M. (died 1812)	
	Nutter, William, 1754–1802	
	Ogborne, John, 1725–1795	
	Pope, Alexander (died 1835)	
	Read, Richard (worked 1770–1780)	
	Robinson, H.	
	Ryder, Thomas, 1746–1810	
	Ryland, William W., 1738–1793 (Introduced stipple engraving into England)	
	Schiavonetti, Luigi, 1765–1810	
	Schiavonetti, Niccolo, 1772–1813	
	Simon, Peter, 1750–1810	
	Smith, John Raphael, 1752–1812	
	Strutt, Joseph, 1749–1802	
	Thew, Robert, 1758–1802	

STIPPLE ENGRAVING (*continued*)

Date.	List of the most Important Engravers who have worked in England.	The Leading Foreign Engravers.
18th Century (*continued*).	Tomkins, P. W., 1759–1840 Trotter, Thomas (died 1803) Vendramini, G., 1769–1839 Ward, William, 1766–1826 Watson, Caroline, 1760–1814 Wilkin, Charles, 1750–1814	
19th Century.	Baker, J. H. Cousins, Samuel, 1801–1887 Daniell, William, 1769–1837 Doo, George T., 1800–1886 Heath, Charles, 1785–1848 Holl, Francis, 1815–1884 Holl, William, 1807–1871 Jeens, C. H., 1817–1879 Lewis, Frederick C., 1779–1856 Picart, Charles, 1780–1837 Posselwhite, J. Stodart, E. Thomson, James, 1789–1850 Walker, William, 1791–1867 Woodman, Richard, 1784–1859	Stipple Engraving little practised on the Continent.

MEZZOTINT ENGRAVING

17th Century.	Beckett, Isaac, 1653–1719 Blooteling, Abraham, 1634–1695 Browne, Alexander (end of 17th century) Faithorne, William (the Younger), 1656–1701 Gascar, Henri, 1635–1701 Lens, Bernard, 1659–1725 Loggan, David, 1635–1693 Lutterel, Edward, 1650–1710 Place, Francis, 1647–1728 Robinson, Richard (end of 17th century) Rupert, Prince, 1619–1682 Sherwin, William, 1670–1710 Smith, John, 1652–1742 Tempest, Pierce, 1653–1717 Tompson, Richard (end of 17th century)	Ludwig von Siegen, 1609–1676 (the inventor of mezzotint engraving), Furstenberg, Georg and Michael Fenitzer, W. Vaillant, C. Dusart, C. J. E. Weigel, J. G. Haid, B. Vogel, G. P. Rugendas

MEZZOTINT ENGRAVING (*continued*)

Date.	List of the most Important Engravers who have worked in England.	The Leading Foreign Engravers.
17th Century (*continued*).	Valck, Gerard, 1626–1720 Vandervaart, John, 1647–1721 Verkolje, John, 1650–1693 Vincent, William (end of 17th century) Williams, Roger, 1680–1704	
18th Century.	Baillie, Capt. William, 1723–1810 Blackmore, Thomas, 1740–1780 Boydell, Josiah, 1752–1817 Brookshaw, Richard, 1736–1804 Dawe, Philip, 1760–1780 Dayes, Edward, 1763–1804 Dean, John, 1750–1798 Dickinson, William, 1746–1823 Dixon, John, 1740–1780 Doughty, William, 1740–1782 Dunkarton, Robert, 1744–1811 Dupont, Gainsborough, 1755–1797 Earlom, Richard, 1743–1822 Faber, John (Junior), 1684–1756 Finlayson, John, 1730–1776 Fisher, Edward, 1730–1785 Frye, Thomas, 1710–1762 Green, Valentine, 1739–1813 Greenwood, John, 1727–1792 Grozer, Joseph, 1755–1800 Houston, Richard, 1722–1775 Jacobé, Johann, 1733–1797 Jones, John, 1740–1797 Keating, George, 1762–1842 Kyte, Francis (early 18th century) Laurie, Robert, 1755–1836 Lumley, George, 1708–1768 McArdell, James, 1729–1765 Martin, David, 1737–1798 Pelham, Peter, 1694–1751 Pether, William, 1738–1821 Simon, Jean, 1675–1755 Smith, John Raphael, 1752–1812 Spilsbury, Jonathan, 1766–1810 Stubbs, George T., 1756–1815 Townley, Charles, 1737–1805 Van Bleeck, Peter, 1695–1764	**Germany.**—H. Sintzenich (1752–1812) **Austria.**—Johann Peter Pichler (1765–1806)

MEZZOTINT ENGRAVING (*continued*)

Date.	List of the most Important Engravers who have worked in England.	
18th Century (*continued*).	Vertue, George, 1684–1756 Walker, James, 1748–1819 Ward, William, 1766–1826 Watson, James, 1740–1790 Watson, Thomas, 1743–1781 White, George, 1671–1734 Young, John, 1755–1825	
19th Century.	Appleton, Thomas G. Aumonier, James Bridgwater, H. S. Clint, George, 1770–1854 Cousins, Samuel, 1801–1887 Dawe, William, 1790–1848 Faed, James Finnie, John Hodges, Charles H., 1764–1837 Jackson, John R., 1819–1877 Knight, Joseph Lewis, Frederick C., 1779–1856 Linnell, John, 1792–1882 Lucas, David, 1802–1881 Lupton, Thomas G., 1791–1873 Martin, John, 1789–1854 Meyer, Henry, 1783–1847 Miller, John D. Pratt, Joseph B. Reynolds, Samuel W. (the Elder), 1773–1835 Reynolds, Samuel W. (the Younger), worked after 1835 on his father's unfinished plates Robinson, Gerald Say, William, 1768–1834 Short, Frank Turner, Charles, 1774–1857 Walker, William, 1729–1793 Ward, James, 1769–1859 Ward, William J., 1800–1840 Waterson, David Wehrschmidt, Daniel A.	Engraving in Mezzotint little practised on the Continent.

MEZZOTINT ENGRAVING (*continued*)

Date.	List of the most Important Engravers who have worked in England in Mezzotint after Turner.
19th Century (*continued*). **The Engravers in Mezzotint after Turner.**	Annis, W. (about 1812) Clint, George, 1770–1854 Dawe, Henry E., 1790–1848 Dunkarton, Robert, 1744–1811 Easling, J. C. (about 1812) Lupton, Thomas G., 1791–1873 Phillips, G. H. (about 1826) Reynolds, Samuel W., 1773–1835 Say, William, 1768–1834 Short, Frank Turner, Charles, 1774–1857 Turner, J. W. M., 1775–1851

AQUATINT

Date.	List of the most Important Engravers in Aquatint who have worked in England.	Foreign Engravers in Aquatint.
19th Century.	Bennett, W. J. (worked about 1809) Daniell, William, 1769 – 1837 (coloured) Dubourg, M. (worked about 1809) Fielding, T. H. A., 1781–1851 (coloured) Golding, Richard, 1785–1865 Havell, R. and D. (worked 1810–1837) (coloured) Lewis, F. C., 1779–1856 Prout, Samuel, 1783–1853 Sandby, Paul, 1725–1809 (Introduced aquatint into England) Short, Frank Stadler, J. C., 1780–1812 (coloured)	**France.**—Le Prince, J. B. (1733–1781), inventor of aquatint, P. L. Debucourt (1755–1832), E. Delacroix **Spain.**—F. Goya **Germany.**—C. M. Metz (1755–1827)

COLOUR PRINTS

Date.	Leading English Engravers whose work has been printed in colour.	Leading Foreign Engravers.
18th and 19th Centuries.	Bartolozzi, F., 1725–1815 Baxter, G., 1806–1867 (Patented his printing in oil colours, 1830) Burke, T., 1749–1815 Cheesman, T., 1760–1820 Dickinson, W., 1746–1823 Knight, C., 1743–1826 Nutter, W., 1754–1802 Schiavonetti, L., 1765–1810 Smith, J. R., 1750–1812 Tomkins, P. W., 1760–1840 Ward, J., 1769–1859 Ward, W., 1765–1826	P. Schenck (1645–1715), H. Seghers, J. Peyler, J. C. Le Blon (1670–1741), Dagoty, J. G. (1717–1786), F. Janinet, C. M. Decourtis, L. P. Debucourt, P. M. Alix, Vidal, Von Amstel, J. P. Pichler, H. Sintzenich, J. T. Prestel.

LITHOGRAPHY

Date.	List of the most Important Lithographers who have worked in England.	The Leading Foreign Lithographers.
19th Century.	Balfour, Maxwell Bell, Robert Anning Bolingbroke, Minna Bonington, Richard P., 1801–1828 Brangwyn, Frank Brewtnall, E. F. Cattermole, George, 1800–1868 Clausen, George Cooper, Thomas Sidney Cotman, John Sell, 1782–1842 Delamotte, William, 1780–1816 Fairland, Charles H. Fitton, Hedley Goff, Col. R. Greiffenhagen, Maurice Haghe, Louis Harding, James D., 1798–1863 Hartley, Alfred Havell, William, 1782–1857 Holloway, C. E.	France.—Vernet, Gericault, Devéria, Charlet, Aubry-Lecomte, Raffet, Isabey, Gavarni, Daumier, Dasavary, Nanteuil, Garnier, Férogio, Decamps, Benoist, Anastasi, Lautrel, Beaumont, Vernier, Le Roux, Laurens, Gigoux, Français, Bellangé, Willette, Toulouse, Sterner, Steinlen, Simon, Levy, Helleu, Belleroche, Fantin-Latour, Dillon, Anquetin, O. Redon

LITHOGRAPHY (*continued*)

Date.	List of the most Important Lithographers who have worked in England.	The Leading Foreign Lithographers.
19th Century (*continued*).	Holme, Frederick W., 1816–1884 Hullmandel, Charles J. Lane, Richard J., 1800–1872 Legros, A. MacWhirter, John Marshall, Herbert Nash, Joseph, 1808–1878 Pennell, Joseph Prout, Samuel, 1783–1852 Rothenstein, Will. Shannon, C. H. Sherlock, William Short, Frank Stanfield, W. Clarkson, 1794–1867 Strang, William Whistler, J. McM., 1834–1903 Watson, Charles J. Way, Thomas R.	**Germany.**—Alois Senefelder, inventor of lithography (1798), Wolffle, Hanfstaengl, Menzel **Holland.**—Mesker, Weissenbouch **Belgium.**—Ary Scheffer **Switzerland.**—Calame **Spain.**—Goya

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